

Romance Languages and Literatures

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Program of Study

The Department of Romance Languages and Literatures offers programs of study leading to the B.A. degree in French, Italian, or Spanish literature, or in some combination, which may include Portuguese. Portuguese offerings include a two-year language sequence and selected literature courses.

Students in other fields of study may also complete a minor in Romance Languages and Literatures. Details and sample programs follow information about the concentration.

The B.A. programs are designed to give students knowledge of the literature in their area of concentration and to develop their ability to read, write, and speak one or more of the Romance languages.

Concentrators are encouraged to participate in one of the College's study abroad programs. These programs currently exist in Costa Rica, France, Italy, Mexico and Spain. Information is available from the department office or from the study abroad advisers.

Concentrators with advanced standing should consider taking special topic courses at the 20000 and 30000 levels. Some of these courses require consent of the instructor.

Program Requirements

Students interested in any of the following degree programs are required to speak with the appropriate B.A. adviser before the end of their third year.

Degree Program in a Single Literature. The programs in French, Italian, and Spanish languages and literatures consist of thirteen courses beyond FREN, ITAL, or SPAN 10300. Concentrators must first successfully complete FREN 20100-20200-20300; ITAL 20100-20200-20300; or SPAN 20100-20200-20300, followed by ten literature courses. The introductory sequence in the history of the literature is required (three courses from

FREN 20700, 20800, 20900, or 21000; ITAL 20700, 20800, 20900; or SPAN 20700, 20800, 20900). Concentrators are also required to take the following courses, which stress different approaches to language and literature and focus on a limited number of representative works: FREN 20400 and 21500; ITAL 20400; SPAN 20400 (or 20500) and 21500. In addition to these requirements, students must take five courses in the literature of specialization (six for Italian). These courses are aimed at developing a broad knowledge of the field and, through the close study of major works, a proficiency in the critical techniques appropriate to their interpretation.

B.A. Paper. All concentrators write a B.A. paper, which must be submitted to the department no later than Friday of sixth week in the Spring Quarter of their fourth year. By the beginning of their fourth year, students must submit a writing sample in the language of their concentration (or, in the case of equal emphasis on two literatures, in both). If the department deems the language proficiency inadequate, there may be additional requirements to ensure that the B.A. paper can be successfully written in the language of concentration. Students should select a faculty supervisor for the paper early in the Autumn Quarter of their fourth year. During the Winter Quarter they may register for FREN, ITAL, or SPAN 29900 with the faculty member chosen to direct the writing of the B.A. paper. **This course does not count as one of the literature courses required for the concentration.** The B.A. paper normally is a research paper with a minimum of twenty pages and a bibliography; it is written in the language of specialization.

Summary of Requirements: French

<i>Concentration</i>	3	FREN 20100-20200-20300 (second-year French)†
	1	FREN 20400 (advanced language)
	3	FREN 20700, 20800, 20900, or 21000
	5	courses in literature (FREN 21600 or above)
	1	FREN 21500 (literary analysis)
	—	FREN 29900 (B.A. paper)
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† Credit may be granted by examination.

Summary of Requirements: Italian

<i>Concentration</i>	3	ITAL 20100-20200-20300 (second-year Italian)†
	1	ITAL 20400 (advanced language)
	3	ITAL 20700, 20800, 20900
	6	courses in literature
	—	ITAL 29900 (B.A. paper)
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† Credit may be granted by examination.

Summary of Requirements:
Spanish

Concentration	3	SPAN 20100-20200-20300 (second-year Spanish)†
	1	SPAN 20400 or 20500 (advanced language)
	3	SPAN 20700, 20800, 20900
	5	courses in literature
	1	SPAN 21500 (literary analysis)
	—	SPAN 29900 (B.A. paper)
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† Credit may be granted by examination.

Degree Program in More than One Literature. The programs in more than one Romance literature consist of eighteen courses. They are designed to accommodate the needs and interests of students who would like to broaden their literary experience. Linguistic competence in at least one Romance language is assumed. Students must write a B.A. paper under the guidance of a faculty adviser, as is the case in the B.A. program in a single literature. The following programs require completion of FREN, ITAL, or SPAN 20300, or the placement or accreditation equivalent of the languages selected, with the addition of two or three courses for each language studied.

Summary of Requirements:
Program with equal emphasis on two literatures

Concentration	3	20100-20200-20300 in a Romance language†
	3	20100-20200-20300 in a second Romance language†
	6	courses comprising two introductory sequences in two Romance literatures
	6	courses in literature equally divided between the same two Romance literatures, one of which must be 21500 taken in either literature
	—	B.A. paper
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† Credit may be granted by examination.

Summary of Requirements:**Program with greater emphasis on one literature**

Concentration	3	20100-20200-20300 sequence in a Romance language†
	3	20100-20200-20300 sequence in a second Romance language†
	3	one three-course introductory sequences in one Romance literature
	5	courses in the same Romance literature
	3	courses in a second Romance literature
	1	21500 course in either Romance literature
	—	B.A. paper
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†Credit may be granted by examination.

Honors. To qualify for honors, students must have an overall GPA of 3.0 or higher and an average in the concentration of 3.5 or higher. They must also submit a completed B.A. paper to their adviser by the sixth week of the quarter and sustain an oral defense by seventh week. At least three members of the department faculty must judge the paper and the defense deserving of honors.

Joint B.A./M.A. Degree. The Department of Romance Languages and Literatures has a combined B.A./M.A. program for students with an exceptional background in the language and culture of the discipline. The program has been designed to ensure that the traditional breadth of the B.A. degree and the expertise of the M.A. degree are maintained. Because all requirements for both degrees must be met, an extra quarter is sometimes necessary to complete the program. Students apply to the B.A./M.A. program at the beginning of their third year. *Graduate registration is required during the three quarters before receipt of the degree to meet the M.A. residence requirement.*

Summary of Requirements:**Joint B.A./M.A. Degree**

B.A. Requirements – See Above

M.A. Requirements – (1) Eight 30000 – level Literature Courses.
(2) Comprehensive examination.

Grading. Students concentrating in Romance Languages and Literatures must receive a letter grade in all required courses. Students not concentrating in Romance Languages and Literatures may take department courses on a *P/F* basis with consent of instructor. However, all *language* courses must be taken for a grade.

Minor Program in Romance Languages and Literatures

The minor in Romance Languages and Literatures requires a total of six courses beyond the second-year language sequence (20100-20300). One course must be an advanced language course (above 20300). The balance

must consist of five literature courses, including at least two in the survey sequence 20700, 20800, 20900, and 21000 (the latter only offered in French). At least two of the literature courses must be taught in French, Italian, or Spanish.

Students who elect the minor program must meet with the appropriate B.A. adviser in Romance Languages and Literatures before the end of Spring Quarter of their third year to declare their intention to complete the minor. (The deadline for students graduating in 2003–04 is the end of Autumn Quarter 2003.) Students choose courses in consultation with the director of undergraduate studies. The director's approval for the minor program should be submitted to a student's College adviser by the deadline above on a form obtained from the adviser.

Courses in the minor (1) may not be double-counted with the student's concentration(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for quality grades, and more than half of the requirements for the minor must be met by registering for courses bearing University of Chicago course numbers.

The following groups of courses would comprise a minor in the areas indicated. Other programs may be designed in consultation with the director of undergraduate studies. Minor program requirements are subject to revision.

French Sample Minor

FREN 20400. Cours de perfectionnement
(or FREN 20500. Écrire en français)
FREN 20700, 20800, 20900 or 21000. Introduction
à la littérature française (two or three courses)
literature courses taught in French (two or three courses)

Italian Sample Minor

ITAL 20400. Corso di perfezionamento
ITAL 20700, 20800, and/or 20900. Letteratura Italiana (survey)
(two—or all three—courses)
literature courses taught in Italian (two or three courses)

Spanish Sample Minor

SPAN 20400. Curso de perfeccionamiento
SPAN 20700, 20800, 20900. Literatura Hispanica (survey)
(two—or all three—courses)
literature courses taught in Spanish (two or three courses)

Faculty

F. Bruni, P. Cherchi, F. de Armas, R. de Costa, D. Delogu, P. Dembowski, P. Desan, N. Di Vito, M. Fumaroli, A. Maggi, F. Meltzer, R. J. Morrissey, L. Norman, T. Pavel, M. Santana, J. Steinberg, L. Voigt, E. Weaver, R. West

Courses

Some 30000- and 40000-level courses in French (FREN), Italian (ITAL), Portuguese (PORT), Spanish (SPAN), and Romance Languages & Literatures (RLLT) are open to advanced undergraduates in Romance Languages with consent of instructor. Please contact the department for further information.

French (FREN)

Language (must be taken for a letter grade)

10100-102100-10300. Beginning Elementary French I, II, III. This three-quarter sequence is designed for beginning and beginning-intermediate students in French. Its aim is providing students with a solid foundation in the basic patterns of spoken and written French (e.g., grammar, vocabulary, phonetics, sociocultural norms) to develop their speaking, listening, writing, and reading skills to the level required to demonstrate competency on the French examination. Although the three classes constitute a sequence leading to the French competency examination, there is enough review and recycling at every level for students to enter the sequence at whatever level is appropriate for them. *Summer (complete sequence offered); Autumn, Winter, Spring.*

10100. FREN 10100 is designed for students who have no previous knowledge of French, and for those who need an in-depth review of the basic patterns of the language.

10200. *PQ: FREN 10100 or placement.* FREN 10200 offers a rapid review of the basic patterns of the language and expands on the material presented in FREN 10100.

10300. *PQ: FREN 10200 or placement.* FREN 10300 expands on the material presented in FREN 10200, reviewing and elaborating the basic patterns of the language as needed to prepare students for the French competency examination.

10201-10300. Continuing Elementary French II, III. *PQ: Placement.* This sequence has the same objectives as FREN 10100-10200-10300, but it is reserved for students with enough knowledge of the language to permit a more rapid assimilation of its foundational linguistic and phonetic patterns. *Autumn, Winter, Spring.*

15000. Practical French. This course is designed for students on our Paris study abroad programs. In this class, students learn practical expressions, vocabulary, and grammar needed for everyday communication in the target language culture. The class has two levels, one for complete beginners in the language and one for those who already have some knowledge of French. *Paris – Winter, Spring.*

20100-20200-20300. Language, History, and Culture I, II, III. *PQ: FREN 10300 or placement.* In this intermediate-level sequence, students review and extend their knowledge of all basic patterns (e.g., grammar, vocabulary, phonetics, sociocultural norms) of the language. They develop

their oral and written skills in describing, narrating, and presenting arguments. They are exposed to texts and audio-visual material that provide them with a deeper understanding of French literature, culture, and contemporary society. *Autumn, Winter, Spring. Paris – Autumn.*

20100. *PQ: FREN 10300 or placement.* FREN 20100 is designed as a general review and extension of all basic patterns of the language for intermediate students. Students explore selected aspects of contemporary French society through a variety of texts and audio-visual materials.

20200. *PQ: FREN 20100 or placement.* FREN 20200 is specifically designed to help students develop their descriptive and narrative skills through a variety of texts, audio-visual materials and activities.

20300. *PQ: FREN 20200 or placement.* FREN 20300 is specifically designed to help students develop their skills in understanding and producing written and spoken arguments in French through readings and debates on various issues of relevance in contemporary French society.

20400/30400. *Cours de perfectionnement. PQ: FREN 20300 or placement.* This course is designed to help students attain high levels in reading, writing, speaking, and listening through readings and debates on various issues of relevance in contemporary French society with emphasis on summarizing textual and oral documents. *Winter, Paris – Summer, Fall.*

20500/30500. *Ecrire en français. PQ: FREN 20300 or placement. This course is strongly recommended for Paris Program-bound students.* The goal of this course is to help students achieve mastery of composition and style through the acquisition of numerous writing techniques. Using a variety of literary and nonliterary texts as models, students examine the linguistic structures and organization of several types of written French discourse and are guided in the acquisition of the rules underlying each discourse type. *Spring. Paris – Summer, Fall.*

20600/30600. *Phonétique et phonologie. PQ: FREN 20300 or placement.* This course involves a systematic study of the French phonological system, placing equal emphasis on the recognition and the production of French sounds in context. Students also examine the relationships between the French sound system and French orthographic norms and grammatical distinctions. Classroom exercises and homework include examining authentic spoken discourse representing a variety of discourse styles and activities to promote the acquisition of spoken proficiency. *Autumn. Paris – Summer.*

20700. *Introduction à la littérature française I: Renaissance, Baroque, Classicisme. PQ: FREN 20300 or consent of instructor.* This course is designed to give a historical overview of French literature in the sixteenth and seventeenth centuries. There are close readings and discussions from representative works of this period. Among the authors studied are Rabelais, Ronsard, Montaigne, Descartes, Pascal Corneille, Racine, Molière, La Fontaine, and Mm, de La Fayette. *J. Balsamo. Spring.*

20800. *Introduction à la littérature française II: Littérature à l'Age des Lumières. PQ: French 20300 or consent of instructor.* Readings of major

authors of the eighteenth century, including Montesquieu, Prévost, Marivaux, Voltaire, Diderot, Rousseau, and Beaumarchais. *A. Graves. Autumn.*

21000. *Introduction à la littérature française IV: Du moderne au contemporain.* Readings from major writers of the twentieth century.

21200. *Langue et Culture – Paris.* This language course is designed for those students on our Paris programs who have high-intermediate or advanced language ability. Students explore various aspects of French language, culture, and history through readings and discussion. *Paris – Winter, Spring.*

Literature and Culture

All literature courses are conducted in French unless otherwise indicated. French concentrators do all work in French. With prior consent of the instructor, non-concentrators may write in English.

20700. *Renaissance, Baroque, Classicisme.* PQ: FREN 20300 or consent of instructor. This course is designed to give a historical overview of French literature in the sixteenth and seventeenth centuries. There are close readings and discussions from representative works of this period. Among the authors studied are Rabelais, Ronsard, Montaigne, Descartes, Pascal Corneille, Racine, Molière, La Fontaine, and Mm, de La Fayette. *Jean Balsamo. Spring.*

20800. *Littérature à l'Age des Lumières* PQ: French 20300 or consent of instructor. Readings of major authors of the eighteenth century, including Montesquieu, Prévost, Marivaux, Voltaire, Diderot, Rousseau, and Beaumarchais. *Staff. Autumn*

21000. *Du moderne au contemporain.* Readings from major writers of the twentieth century, including Gide, Claudel, Mauriac, Aragon, Genet, and Proust. *Staff. Winter.*

21500/31500. *La Stylistique.* PQ: FREN 20400 or consent of instructor. This course concentrates on linguistic and literary problems of textual analysis. It examines literary and stylistic techniques in poetry and prose with concentration on the *explication de texte* method of literary study. *D. Delogu. Autumn*

21200. *Langue et Culture – Paris.* This language course is designed for those students on our Paris programs who have high-intermediate or advanced language ability. Students explore various aspects of French language, culture, and history through readings and discussion. *Paris – Winter, Spring.*

21800. *Topics in French Civilization.* This course is specifically designed for students on our advanced-language summer program in Paris. Students examine various facets of French history, culture, and social structures with the aid of the tremendous resources that Paris offers. *Paris –Summer.*

22100. *Situer Sartre*. Through a study of novelistic, theatrical, theoretical, philosophical, and autobiographical writings of Jean-Paul Sartre, this course aims to situate this monumental figure of the twentieth century in relation to his times. In addition to undertaking close readings of a number of Sartre's works, we discuss these works within the literary, historical, intellectual, and political context in which they were written. Among other considerations, we address Sartre's views on the function of literature; we discuss existentialist philosophy as it applies to the works we read; and we discuss Sartre's position among the intellectual left in postwar France as well as his status among contemporary thinkers. Some of the works we focus upon are: *La Nausée* (novel), *Huis Clos* (play), "L'enfance d'un chef" (novella), *Les aïeux* (play), *Qu'est-ce que la littérature?* (essay), *Les Mots* (autobiography). Course work is in French. *C. Spreen. Spring.*

24000. Fiction and Moral Life. (=CMLT 24000) This course examines the moral concerns present in a representative selection of ancient and modern literary texts, such as Heliodorus' *The Aethiopian Story*, Plato's *Symposium*, Marlowe's *Tamburlaine*, Nietzsche's *The Genealogy of Morals*, Kleist's *Michael Kohlhaas* and *The Earthquake in Chile*, Kant's *Fundamental Principles of the Metaphysics of Morals*, Defoe's *Roxana*, Mill's *Utilitarianism*, Camus' *The Fall*, Kierkegaard's *Fear and Trembling*, Tolstoy's *The Death of Ivan Ilych* and *The Cossacks*, Aristotle's *Nicomachean Ethics*, Melville's *Benito Cereno*, Victor Turner's *The Ritual Process*, and Su Tong's *Raise the Red Lantern*. Classes conducted in English. *T. Pavel. Winter.*

24200. *L'excès et la mesure de la Renaissance à l'âge classique*. The 16th century literary text displayed a taste for the plentiful, the abundant, and the varied. Yet we must distinguish between the loquacious (*loquentia*) and the eloquent (*eloquentia*): there is a difference between saying too much and saying it well. How did Early Modern authors express richness and bounty in a text without allowing it to festoon out of control? One strategy for successful mastery of the "cornucopian text"—one that joyfully abounds in improvisations and digressions—is to break it into manageable bits. This taste for brevity (and levity!) continued to gain appeal through the following century. This course traces the development of the *esthétique du fragment* from the Renaissance to Classicism. Indeed, it explores the special charm of genres that are short by design: the *nouvelle*, the sonnet, the Rabelaisian 'chapter', the essay, the pamphlet, the maxim, the 'pensée', the 'réflexion', and the fable. *A. Graves. Winter.*

24600. *Le théâtre comique au Siècle des Lumières*. In eighteenth-century France comedy was a tool of inquiry and discussion, a medium to spread the new ideas of the Enlightenment and a weapon in the cultural wars between the philosophes and their enemies. From Marivaux's *Harlequin* to Beaumarchais's *Figaro*, we read a selection of the most famous and influential comedies of the time (Lesage, Marivaux, Voltaire...). The success of comedies inspired philosophers- Diderot, D'Alembert, Rousseau- who wrote dialogues instead of long, pedantic treatises. Finally, in the *Marriage of Figaro*, Beaumarchais undertakes a sweeping criticism of the "ancien régime" society, anticipating on the French Revolutionaries' ideals. Classes conducted in French. *S. Benharrech. Spring.*

25300. “*Littérature engagée*”: the Place of Intellectuals in French Society. This course covers several centuries and trace the roots of intellectual engagement in France. We see how literature has often been associated with political and social “engagement” in France and read closely a series of important texts. From Montaigne’s critique of the conquest of the New World in “Of Cannibals” to Sartre’s “What is an Intellectual?” we discuss the French intellectual tradition when it comes to be critical of one’s own society from the Renaissance to Modern times. The course is conducted in English and readings can be done either in French or in English according to the concentration of the student. There is a “French assistant” who helps students with French and organize discussion groups in French for those who decide to do the readings in French. Among other authors and texts, we read Montaigne, “Of Cannibals”; La Fontaine, selected fables; Descartes, Discourse on Method; Zola, “J’accuse” and other documents from the Dreyfus Affair; Nizan, *The Watchdogs*; Camus, *The Fall*; Sartre, “What is an Intellectual?” *P. Desan Autumn*

29700. Readings in Special Topics. *PQ: FREN 10300 or 20300, depending upon the requirements of the program for which credit is sought. Students are required to submit the College Reading and Research Course Form.* Directed readings in special topics not covered by courses offered as part of the program in French. Because registration in FREN 29700 is subject to departmental approval, the subjects treated and work completed for the course must be chosen in consultation with the instructor no later than the end of the preceding quarter. *Autumn, Winter, Spring.*

29900. B.A. Paper Preparation: French. *PQ: Consent of B.A. adviser. Students are required to submit the College Reading and Research Course Form.* This course offers a structure for students writing their B.A. papers. Students work with a faculty member of their choice who directs their paper and supervises their writing. *Winter.*

35800-35900. M.A. Seminar I, II. *PQ: Open to advanced concentrators with consent of instructor. Autumn, Winter.*

The following three-course Civilization Sequence is offer in Paris in the Autumn Quarter. French majors who have already met the Civilization requirement may use these courses to fulfill French Concentrations Requirement:

SOSC 27500-27600-27700. *Civilisation Européenne-1, 2, 3.* Cette série de cours est un hybride: à la fois une introduction à l’histoire de la civilisation européenne depuis le Moyen Age et une vue d’ensemble de l’histoire de France durant cette période (avec une attention particulière à la région parisienne). Notre objectif sera double: d’une part, intégrer étude de textes et découverte de Paris et de sa région; de l’autre, pratiquer le métier d’historiens de la culture. Pour ce faire, nous analyserons de nombreux documents historiques et oeuvres littéraires, philosophiques, artistiques, et musicales. Nous en discuterons lors de nos trois réunions hebdomadaires. De plus, nous étudierons la civilisation française à travers les villages, monastères, et châteaux de la région parisienne et ailleurs (e.g. les Châteaux de la Loire et le Mont Saint-Michel).

Italian (ITAL)

Language (must be taken for a letter grade)

10100-10200-10300. Beginning Elementary Italian I, II, III. This three-quarter sequence is designed for beginning and beginning-intermediate students in Italian. Its aim is to provide students with a solid foundation in the basic patterns of spoken and written Italian (e.g., grammar, vocabulary, sociocultural norms) to develop their speaking, listening, writing, and reading skills to the level required to demonstrate competency on the Italian examination. Although the three classes constitute a sequence leading to the Italian competency examination, there is enough review and recycling at every level for students to enter the sequence at whatever level is appropriate for them. Cultural awareness is enhanced through close study of the Italian theatrical tradition. *Summer, Autumn, Winter, Spring. ITA 103 – Pisa, Spring.*

10100. ITAL 10100 is designed for students who have no previous knowledge of Italian, and for those who need an in-depth review of the basic patterns of the language.

10200. *PQ: ITAL 10100 or placement.* ITAL 10200 offers a rapid review of the basic patterns of the language and expands on the material presented in ITAL 10100.

10300. *PQ: ITAL 10200 or placement.* ITAL 10300 expands on the material presented in ITAL 10200, reviewing and elaborating the basic patterns of the language as needed to prepare students for the Italian competency examination.

10400-10500-10600. Italian through Dante, I, II III. *Not open to students who have taken ITAL 10100-10200-10300.* An intensive introduction to Italian. The principal aims of the course are mastery of basic Italian grammar, acquisition of reading skills necessary to read and discuss selected cantos of Dante's *Inferno*, and a beginning level competency in oral and written Italian. The course begins primarily as a reading course; however, the elements of basic spoken contemporary Italian are progressively introduced. Three class periods each week are devoted to the study of grammar and vocabulary and to reading and analysis of cantos of the *Inferno*; two classes are devoted to language exercises, including recitation and conversation. *This course is offered in 2003-04 and alternate years. E. Weaver, R. Walsh. Autumn, Winter, Spring.*

10400. Reading and analysis of *Inferno*, canto 1; grammar study will introduce nouns, pronouns, adjectives, adverbs, and verbs in present, future, and past tenses and will consider differences between contemporary standard Italian and the language of the *Divine Comedy*.

10500. *PQ: ITAL 10400 or placement.* Reading and analysis of *Inferno*, canto 5 (and an anthology of passages from cantos 2 through 4); grammar review and introduction of the remaining verb tenses, the conditional and subjunctive moods, participles and gerunds.

10600. *PQ: ITAL 10500 or placement.* Reading and analysis of a selection of passages from *Inferno*, cantos 10, 15 and 26, with concentration on the Ulysses episode in canto 26. Grammar review will continue, but emphasis will be given to comprehension and production of the language, both oral and written.

15000. Practical Italian. This course is designed for students on the Rome Civilization study abroad program. In this class, students learn practical expressions, vocabulary, and grammar needed for everyday communication in the target language culture. The class has two levels, one for complete beginners in the language and one for those who already have some knowledge of Italian. *Rome – Autumn.*

20100-20200-20300. Language, History, and Culture I, II, III. *PQ: ITAL 10300 or placement.* In this intermediate-level sequence, students review and extend their knowledge of all basic patterns (e.g., grammar, vocabulary, sociocultural norms) of the language. They develop their oral and written skills in describing, narrating, and presenting arguments. They are exposed to texts and audio-visual material that provide them with a deeper understanding of the Italian speaking world. *Summer, Autumn, Winter, Spring. Pisa – Spring.*

20100. *PQ: ITAL 10300 or placement.* ITAL 20100 is designed as a general review and extension of all basic patterns of the language for intermediate students. Students explore the diversity of the Italian speaking world through contemporary Italian short stories.

20200. *PQ: ITAL 20100 or placement.* ITAL 20200 seeks to develop the student's use of persuasive and argumentative language. Focus is on analyzing and debating current issues pertaining to the Italian-speaking world, and articulating sound personal perspectives on these issues. A variety of written, oral, listening and reading activities allow the student to explore different genres while reviewing grammatical and lexical items. Cultural awareness is enhanced through close study of contemporary Italian film and literature, as well as through in-class discussion.

20300 *PQ: ITAL 20200 or placement.* ITAL 20300 completes the study of the common grammatical functions and syntactical structures of the oral and written language and introduces the student to description and analysis of a variety of texts through written, oral, listening and reading activities. Readings will concentrate on classics of the Italian lyric tradition from Petrarca to Leopardi, with some examples of contemporary Italian poetry. Brief selections of literary critical and historical texts will serve to contextualize the poetry.

20400/30400. Corso di perfezionamento. *PQ: ITAL 20300, placement or consent of instructor.* The goal of this course is to help students achieve mastery of composition and style through the acquisition of numerous writing techniques. Using a variety of literary and nonliterary texts as models, students examine the linguistic structure and organization of several types of written Italian discourse and are guided in the acquisition of the rules underlying each discourse type. *Autumn, Winter.*

Literature and Culture

All literature and culture courses are conducted in Italian unless otherwise indicated. Italian concentrators do all work in Italian. With prior consent of instructor, non-concentrators may write in English.

20700. Survey 1. *Letteratura italiana dal Duecento al Quattrocento*. PQ: ITAL 20300 or consent of the instructor. An introduction to Italian literature of the Middle Ages and early Renaissance. We read works by Dante, Petrarca, Boccaccio, and those of a number of minor authors. The literary genres examined are primarily lyric and narrative poetry and the short story (the Italian *novella*). The course provides a general overview of the cultural history of the period. There are close readings and discussions. J. Steinberg. Autumn.

20800. Survey 2. *Letteratura italiana dal Cinquecento al Seicento*. PQ: ITAL 20300 or consent of the instructor. An introduction to the literature of the Renaissance and Baroque periods and close reading of works by major authors, including Alberti, Michelangelo, Stampa, Castiglione, Ariosto, and Tasso. We study various literary genres (drama, dialogues, treatises, lyric and narrative poetry) and important cultural debates of the period, including the *querelle des femmes* and the nascent women's literary tradition. E. Weaver. Winter.

20900. Survey 3. *Letteratura italiana dal Settecento ad oggi*. PQ: ITAL 20300 or consent of the instructor. An introduction to the major works of Italian literature from the eighteenth century to the present. The genres studied are primarily lyric poetry, narrative prose, and drama. We consider also the birth and development of Italian cinema and creative and critical trends in today's increasingly multicultural Italy. R. West. Spring.

22200. Introduction to the Renaissance. (=CMLT 26400) This course examines the birth and development of the European Renaissance, with a special focus on sixteenth-century culture, philosophy, and literature. After an introductory analysis of Francesco Petrarca's Italian and Latin works, we examine the phenomenon of Italian Humanism. Then, we focus on some of the most important Renaissance philosophers, such as Giovanni Pico della Mirandola, Marsilio Ficino, Erasmus, Montaigne, Bruno. We also read a selection of Renaissance lyric poetry with a special focus on authors, whose work has a philosophical content, including Michelangelo, Bembo, Camões, and Scève. The final section of our class examines the impact on Catholic Counter-reformation on the evolution of the Renaissance. A. Maggi. Spring.

22400/32400. *Italian Neorealism* (=CMST 23200/33200). A. G. Alonge. Spring.

22500/32500. *Italian Resistance* (=CMST 23300/33300). A. G. Alonge. Spring.

23100/33100. *Dante e i suoi rivali*. This course examines Dante's complicated relationship with other contemporary and near-contemporary lyric poets. In particular, we examine Dante's texts as part of a dense web of contending vernacular discourses instead of as the final word or telos of our

studies. For this reason, special emphasis is given to the sonnet form as a ritualized genre in which poetic communities are formed and contending philosophical, political, and sociological visions of society are constructed and deconstructed. The role of books and manuscript culture is especially important as we try to understand the material production and reception of the emergent vernacular literature, and its role and function in late medieval urban Italy. *J. Steinberg. Autumn*

23300/33300. *La Vita Nuova e il Purgatorio*. An intense study of the middle cantica of the *Divine Comedy* and its relationship with Dante's early masterpiece, the *Vita Nuova*. The very middleness of the *Purgatorio* provides Dante the opportunity to explore a variety of problems dealing with our life here, now, on earth: contemporary politics, the relationship between body and soul, poetry and the literary canon, art and imagination, the nature of dreams, and, of course, love and desire. In this light, we also read his first major theorization of love and his first experiment with anthologizing his own poetry, the *Vita Nuova*. The *Purgatorio* is also Dante's most original contribution to the imagination of the underworld, equally influenced by new conceptualizations of "merchant time" and by contemporary travel writing and fantastic voyages. Classes include mini-lectures and student-led discussions. Reading is not extensive, but it is difficult. *J. Steinberg. Winter*.

23600/33600. *Il poema epico-cavalleresco del Quattrocento*. PQ: ITAL 20300 or consent of the instructor. A study of the fifteenth-century Italian epic-chivalric tradition. We read various types of *cantari* and selections from the two fifteenth-century classics of the genre, Matteo Maria Boiardo's *Innamoramento de Orlando* and Luigi Pulci's *Morgante maggiore*. *E. Weaver. Spring*.

26001/36001. *Inventing Italy: from Geography to Humanistic Rhetoric (XIII-XV Centuries)*. The course focuses on the origins and development of the literature and of the literary language in Italy, the role of Latin in Europe, and the emergence of the Florentine vernacular literature. Whereas in England, Spain, France the development of a national kingdom is contemporary to the emergence of national literature, in Italy the process is different: in the context of a long political fragmentation, Italian literature and Italian identity are based on geographic and rhetorical foundations; the idea of ancient Rome and of the German Roman Empire play also a role. From Dante to Humanism, the discovery of ancient heritage and the awareness of a modern identity play an important role. The course is conducted in English. *F. Bruni. Autumn*.

26700/36700. *Comparative Screen Masculinities: The Latin Lover and the Tough Guy*. (=GNDR 26400, =CMST 23600/33600) The course concentrates on comparative analyses of the screen types known as the "Latin Lover" and the "Tough Guy," with particular attention given to Italian, Italian-American, and mainstream American cinema. Included are Valentino, Mastroianni, De Niro, Keitel, and Eastwood. How are the normative assumptions regarding masculine types that underly the figures of the "latin lover" and the "tough guy" questioned, fractured, and "queered" in the films we shall study? How do ethnic and cultural attitudes shape screen masculinities, and what might comparisons between Italian and American male types reveal about the nations and cultures in question? *R. West. Spring*.

29600/39600. *La Prosa del Tardo Ottocento e del Primo Novecento.*

Detailed reading and analysis of prose texts written between 1870 and 1930. Authors include Verga, D'Annunzio, Collodi, Aleramo, Svevo, Tozzi, Moravia, and Pirandello. The shift from the Manzonian model of historical, pedagogical fiction to emergent modernist emphases on psychologistic techniques of interiority and crises of subjective identity is traced. *R. West. Winter.*

29700. Readings in Special Topics. *PQ: ITAL 10300 or 20300, depending upon the requirements of the program for which credit is sought. Students are required to submit the College Reading and Research Course Form.* This course provides directed readings in special topics not covered by courses offered as part of the program in Italian. Subjects treated and work to be completed for the course must be chosen in consultation with the instructor no later than the end of the preceding quarter. *Autumn, Winter, Spring.*

29900. B.A. Paper Preparation: Italian. *PQ: Consent of B.A. adviser. Students are required to submit the College Reading and Research Course Form.* This course examines problems and methods of research, concentrating on a literary topic of the student's choice, as preparation for the B.A. paper. *Individual tutorial sessions arranged. Winter.*

Portuguese (PORT)

Language (must be taken for a letter grade)

10100-10200-10300. Beginning Elementary Portuguese I, II, III. This three-quarter sequence is designed for beginning and beginning-intermediate students in Portuguese. Its aim is providing students with a solid foundation in the basic patterns of spoken and written Portuguese (e.g., grammar, vocabulary, phonetics, sociocultural norms) to develop their speaking, listening, writing, and reading skills to the level required to demonstrate competency on the Portuguese examination. Although the three classes constitute a sequence leading to the Portuguese competency examination, there is enough review and recycling at every level for students to enter the sequence at whatever level is appropriate for them. *A.-M. Lima. Autumn, Winter, Spring.*

10100. *PORT 10100* is designed for students who have no previous knowledge of Portuguese, and for those who need an in-depth review of the basic patterns of the language.

10200. *PQ: PORT 10100 or placement.* *PORT 10200* offers a rapid review of the basic patterns of the language and expands on the material presented in *PORT 10100*.

10300. *PQ: PORT 10200 or placement.* *PORT 10300* expands on the material presented in *PORT 10200*, reviewing and elaborating the basic patterns of the language as needed to prepare students for the Portuguese competency examination.

12200. Portuguese for Spanish Speakers. *PQ: SPAN 20100 or consent of instructor.* This class is designed for speakers of Spanish to develop

competence quickly in spoken and written Portuguese. In this intermediate-level course, students learn ways to apply their Spanish language skills to mastering Portuguese by concentrating on the similarities and differences between the two languages. *A.-M. Lima. Spring.*

20100/30100-20200/30200. Intermediate/Advanced Portuguese. In this intermediate/advanced-level sequence, students review and extend their knowledge of all basic patterns (e.g., grammar, vocabulary, phonetics, sociocultural norms) of the language. They develop their oral and written skills in describing, narrating, and presenting arguments. They are exposed to texts and audio-visual material that provide them with a deeper understanding of Portuguese literature, culture, and contemporary society. *Autumn, Winter.*

20100/30100. PQ: PORT 10300 or placement. PORT 20100 is designed as a general review and extension of all basic patterns of the language for intermediate students. Students explore selected aspects of contemporary Luso-Brazilian tradition Brazilian through a variety of texts and audio-visual materials.

20200/30200. PQ: PORT 20100 or placement. PORT 20200 is specifically designed to help students develop their descriptive and narrative skills through exposure to written and oral documents (e.g., literary texts, interviews). Students are taught the grammatical and lexical tools necessary to understand these documents, and to produce their own analysis and commentaries.

Literature and Culture

21500/31500. Estilística da língua portuguesa. PQ: PORT 20200/30200 or consent of instructor. PORT 21500/31500 is specifically designed to help students develop their skills in understanding, summarizing, and producing written and spoken arguments in Portuguese through readings and debates on various issues of relevance in contemporary Luso-Brazilian societies to advance knowledge of written Portuguese while creating awareness of grammatical and stylistic patterns that characterize the more complex registers of the language. Special consideration is given to the major differences between continental and Brazilian Portuguese. In addition to reading, analyzing, and commenting on advanced texts (both literary and nonliterary), students practice and extend their writing skills in a series of compositions. *A.-M. Lima. Spring.*

23700/33700. Rogue Philosophers: Inventions of Tradition in Portuguese and Brazilian Literatures. In this course we read from a wide corpus of late 19th century and 20th century Luso-Brazilian fictional texts that are narrated in the first person. By focusing on narrators who often present themselves as philosophers, we evaluate how critical inquiry and satire function as levers for self-fashioning through narration. While establishing a constructive dialogue with other literary traditions, these texts manage to reevaluate ironically some of the foundational myths that helped to shape cultural and national identities. We read texts by Eça de Queirós, Machado de Assis, Almeida Garrett, Clarice Lispector, Guimarães Rosa and others. In English with an optional Portuguese discussion section. *P. Pereira. Winter.*

29700. Readings in Special Topics. *PQ: PORT 10300 or 20200/30200, depending upon the requirements of the program for which credit is sought. Students are required to submit the College Reading and Research Course Form.* Directed readings in special topics not covered by courses offered as part of the program in Portuguese. Subjects treated and work to be completed for the course must be chosen in consultation with the instructor no later than the end of the preceding quarter. *Autumn, Winter, Spring.*

Spanish (SPAN)

Language (must be taken for a letter grade)

10100-10200-10300. Beginning Elementary Spanish I, II, III. This three-quarter sequence is designed for beginning and beginning-intermediate students in Spanish. Its aim is providing students with a solid foundation in the basic patterns of spoken and written Spanish (e.g., grammar, vocabulary, sociocultural norms) to develop their speaking, listening, writing, and reading skills to the level required to demonstrate competency on the Spanish examination. Although the three classes constitute a sequence leading to the Spanish competency examination, there is enough review and recycling at every level for students to enter the sequence at whatever level is appropriate for them. *Summer (10100, 10200 only), Autumn, Winter, Spring.*

10100. SPAN 10100 is designed for students who have no previous knowledge of Spanish, and for those who need an in-depth review of the basic patterns of the language.

10200. *PQ: SPAN 10100 or placement.* SPAN 10200 offers a rapid review of the basic patterns of the language and expands on the material presented in SPAN 10100.

10300. *PQ: SPAN 10200 or placement.* SPAN 10300 expands on the material presented in SPAN 10200, reviewing and elaborating the basic patterns of the language as needed to prepare students for the Spanish competency examination.

10201-10300. Continuing Elementary Spanish II, III. *PQ: Placement.* This sequence has the same objectives as SPAN 10100-10200-10300, but it is reserved for students with enough knowledge of the language to permit a more rapid assimilation of its foundational linguistic and cultural patterns. *Summer (complete sequence offered), Autumn, Winter, Spring.*

15000. Practical Spanish. This course is designed for students on our Oaxaca and Barcelona study abroad programs. In this class, students learn practical expressions, vocabulary, and grammar needed for everyday communication in the target language culture. The class has two levels, one for complete beginners in the language and one for those who already have some knowledge of Spanish. *Barcelona – Winter. Oaxaca – Winter.*

20100-20200-20300. Language, History, and Culture I, II, III. *PQ: SPAN 10300 or placement.* In this intermediate-level sequence, students review and extend their knowledge of all basic patterns (e.g., grammar, vocabulary, sociocultural norms) of the language. They develop their oral and written

skills in describing, narrating, and presenting arguments. They are exposed to texts and audio-visual material that provide them with a deeper understanding of the Spanish speaking world. *Autumn, Winter, Spring. Toledo – Autumn.*

20100. PQ: SPAN 10300 or placement. SPAN 20100 is designed as a general review and extension of all basic patterns of the language for intermediate students. Students explore the diversity of the Spanish speaking world through a variety of texts and audio-visual materials.

20200. PQ: SPAN 20100 or placement. SPAN 20200 focuses on both objective and subjective description of people, places and life processes. A variety of written, oral, listening and reading activities allow the student to explore different genres while reviewing grammatical and lexical items pertaining to each individual theme in context. Cultural awareness is enhanced through exposure to an array of target-language media as well as through in-class discussion.

20300. PQ: SPAN 20200 or placement. SPAN 20300 seeks to develop the student's use of persuasive and argumentative language. Focus is on analyzing and debating current issues pertaining to the Spanish-speaking world, and articulating sound personal perspectives on these issues. A variety of written, oral, listening and reading activities allow the student to explore an ample selection of topics while reviewing grammatical and lexical items pertaining to each individual theme in context. Cultural awareness is enhanced through exposure to an array of target-language media as well as through in-class oral presentations and discussions.

20301. Language, History, and Culture for Native & Heritage Speakers.

PQ: Open only to native & heritage speakers and after evaluation by instructor. The goal of this intermediate-level course is to help students who are native or heritage speakers of Spanish to improve their writing and reading skills and to expand their linguistic ability. Problematic grammatical structures and orthographic conventions are reviewed and practiced in a variety of short papers and class discussions. Both literary and non-literary texts will be read and discussed in order to enhance awareness of contemporary Hispanic societies and their historical roots. This class is strongly recommended for students who do not yet feel comfortable to enroll in more advanced courses for native and heritage speakers. *Spring.*

20400/30400. Curso de perfeccionamiento. PQ: SPAN 20300 or consent of instructor. This course is designed to help students attain very high levels in reading, writing, speaking, and listening. It also serves as an introduction to literary analysis. Through selected exercises, the close analysis of literary and non-literary texts, weekly essays, and class debates and discussions, students are guided in the exploration of the relationships between linguistic expression and literary style while perfecting their spoken and written Spanish. *Autumn.*

20500/30500. Curso de redacción académica para hablantes nativos. PQ: Open only to native & heritage speakers and after evaluation by instructor. The goal of this advanced language course is to help students achieve mastery of composition and style through the acquisition of numerous writing techniques. In this class students read a wide variety of literary,

historiographic and sociological texts. Through writing a number of essays and participating in class debates, students are guided in the examination of linguistic structures and organization of several types of written Spanish discourse. In addition, this course is designed to enhance awareness of the cultural diversity within the contemporary Spanish-speaking world and its historical roots. *Autumn*.

20600/30600. *Fonética y fonología*. PQ: SPAN 20300 or consent of instructor. This advanced language course is devoted to developing advanced proficiency in spoken Spanish. There is special emphasis on problems in phonetics particular to Anglophones. To help students expand their linguistic ability, class work focuses on frequent oral presentations that exemplify the use of patterns in the spoken language. *Spring*.

Literature and Culture

All literature and culture courses are conducted in Spanish unless otherwise indicated. Spanish concentrators do all work in Spanish. With prior consent of instructor, non-concentrators may write in English.

20700. *Literatura hispánica: textos clásicos*. PQ: SPAN 20300 or consent of instructor. This course involves careful reading and discussion of a limited number of significant texts from writers of the Spanish Middle Ages, Renaissance, and the Golden Age, including Don Juan Manuel, Jorge Manrique, Garcilaso, Fray Luis de León, Cervantes, Lope de Vega, Calderón, and María de Zayas. *F. de Armas. Autumn*

20800. *Literatura hispánica: textos españoles contemporáneos*. PQ: SPAN 20300 or consent of instructor. Close reading and discussion of selected texts from the nineteenth century to the present. Authors may include Larra, Espronceda, Zorrilla, Bécquer, Pardo Bazán, Galdós, Unamuno, Valle-Inclán, Machado, Lorca, Cela, Laforet, and Matute. *R. de Costa. Spring*.

20900. *Literatura hispánica: textos hispanoamericanos*. PQ: SPAN 20300 or consent of instructor. 20900. *Literatura hispánica: textos hispanoamericanos*. This course examines Latin American literature through representative texts from 1492 to the 1990s. Authors studied may include Columbus, Hernán Cortés, Inca Garcilaso de la Vega, Sor Juana Inés de la Cruz, Bolívar, Echeverría, Manzano, Martí, Gallegos, Palés, Guillén, Neruda, Castellanos, Borges, Arenas. *A. Lugo-Ortiz. Winter*.

21000. *Español académico para hablantes bilingües*. PQ: Open only to native Spanish speakers. This seminar/practicum focuses on developing vocabulary and discourse styles for academic verbal communication through exposure to taped formal interviews and public debate in the media. This course also includes diverse written materials and, most importantly, active class participation. *Spring*.

21100. *Las regiones del español.* This advanced language course expands linguistic awareness with regard to the great diversity of languages in the Spanish-speaking world. We emphasize the interrelationship between languages and culture, giving special consideration to identifying lexical variations, regional expressions exemplifying diverse cultural and linguistic aspects of Spanish language, and recognizing phonological differences. *Winter.*

21500/31500. *Introducción al análisis literario.* PQ: SPAN 20300 or consent of instructor. Through a variety of representative works of Hispanic literature, this course focuses on the discussion and practical application of different approaches to the critical reading of literary texts. We also study basic concepts and problems of literary theory, as well as strategies for research and academic writing in Spanish. *M. Santana. Autumn.*

22800/32800. *Revisiones de la historia colonial en la novela y el cine latinoamericanos.* PQ: SPAN 20300 or consent of instructor. Many twentieth-century writers and filmmakers in Latin America have found historical figures and events of the colonial period to be appropriate vehicles for addressing contemporary concerns, particularly the question of national or cultural identity. In this course we study novels and films that are either based on or inspired by colonial texts from Brazil and Spanish America, as well as reading their sixteenth- and seventeenth-century sources. We discuss, among other works, films by Nicolás Echevarría, Nelson Pereira dos Santos, and Lucía Murat, novels by Miguel Otero Silva, Juan José Saer and Carmen Buollosa, and excerpts from their colonial intertexts. Conducted in Spanish. *L. Voigt. Spring.*

23000. *Captivity Narratives.* (=CMLT 21700). This course examines the production of authorial and cultural identities through the narration of captivity among “barbarous others.” We compare the role of captivity in constructing or challenging religious, cultural and national identities in early modern Spain, England and the Americas, by reading from narratives of captivity among Amerindians, Barbary pirates, Moors and Turks. Authors to be studied may include Cabeza de Vaca, Hans Staden, Inca Garcilaso, Miguel de Cervantes, Sigüenza y Góngora, Mary Rowlandson, Isaac Jogues, John Marrant, Cotton Mather, and Daniel Defoe. Course conducted in English. *L. Voigt. Spring.*

23400. *The Spanish Pastoral: Imitation, Refinement and Destruction of an Ideal Space.* With its abundant literary and artistic production, Renaissance and Golden Age Spain (c.1469 – c.1700) witnessed the rise and subsequent decline of the pastoral— a literary style celebrated since Antiquity that centers around the retreat of an individual from a harsh, chaotic society to a nurturing, tranquil landscape. In this ideal space, the individual turned shepherd contemplates various philosophical themes, especially amorous ones, which lead to questions and actions of love, passion, and violence. Borrowing from classical and early Renaissance models, Spanish writers imitated, refined and even destroyed this genre. The focus of this class, therefore, is twofold: (1) to survey pastoral literature (poetry, drama and prose) of Golden Age Spain and (2) to examine how a particular culture can imitate, refine and break away from a literary style during a relatively brief period of time. *B. Nelson. Winter.*

26100/36100. *El teatro a través de los siglos*. PQ: SPAN 20300 or consent of instructor. Theater as spectacle. The principal changes in theater language and styles of representation from the Middle Ages to the “street theater” of the midtwentieth century: Juan del Encina, Gil Vicente, Tirso de Molina, García de la Huerta, Moratín, Zorrilla, Avellaneda, Benavente, Sánchez, Arlt, Usigli, García Lorca, Jardiel Poncela, Buero, Sastre, Díaz, Dragún.. Readings and class discussion in Spanish. *R. de Costa. Spring.*

27700/37700. *Narrativas de la Transición*. PQ: SPAN 20300 or consent of the instructor. This seminar explores the connections between cultural and historical change in Spain and the emergence of new discursive forms during the transition from dictatorship to democracy (1975-1986). This process has been the object of numerous narratives, not only in literature and film, but also in historical, sociological, and autobiographical texts. The aim of this seminar is to analyze the dynamics of these representations and interpretations: What discursive forms give shape and content to these historical changes? How are these narratives associated with new understandings of collective identity? Class discussion, readings and course work in Spanish. *M. Santana. Autumn.*

27800/37800. *Imagining the Nation in Nineteenth-Century Spanish America*. Crucial to the formation of Spanish-American nation-states in the nineteenth century was the very possibility of imagining their existence as distinct political entities with their own unique history, culture, and sense of destiny. Literature and the visual arts played fundamental and complex roles in the processes of symbolically constructing these new nations. In this course we attempt to underscore the specificity of the literary and artistic practices through which ideas of national borders and territory, narratives of a heroic national past, and models of “appropriate” citizenship were produced. What aesthetic procedures helped to foster a desire for “national belonging” in societies fractured by racial, class, and gender based antagonisms? What were the limits of this desire and its points of impossibility? Among the writers and artists we may study are Viscardo, Bolívar, Bello, Heredia, Gautier Benítez, Sarmiento, Escobar, Gil de Castro, Campeche, Pueyrredón, Velasco, Gómez de Avellaneda, Manzano, Matto de Turner, Mera, Issacs. Class discussion, readings, and course work in Spanish. *A. Lugo-Ortiz. Winter.*

28000/38000. *La literatura del yo en Hispanoamérica*. In the last years the memoirs of some central authors of the Latin-American boom have appeared – Mario Vargas Llosa, Gabriel García Márquez and Bryce Echenique among others. This literatura del yo may represent a step forward with regard to the metaliterary and textual plays of the so-called postmodern literature. For this reason the elaboration of a biographic and literary subjectivity carried out by the mentioned authors will be contrasted with the manifestation of the self in texts by Jorge Luis Borges. On the other hand their writing of a subjective identity is compared with testimonio literature as represented by Rigoberta Menchú. In this way different literary strategies for representing subjectivity are circumscribed. *J. Jensen. Winter.*

29100. *Ficciones y El Aleph, de Jorge Luis Borges*. Through a careful reading of the short stories that constitute these two essential works in the production of Jorge Luis Borges, the most characteristic themes of the Borgesian work is circumscribed and discussed: the critique of rationality,

the dissolution of the author in a textual abyss, the vision of reality as a literary construction, the incommensurability of language and reality, and the breakdown of History. These themes are related to the equivalent questions in the history of ideas such as the relation between rationalism and the critique of reason, modernity and postmodernity, textuality and perception. Conducted in Spanish. *J. Jensen. Spring.*

29200/39200. *National and Cultural Identities in Spain and Europe: An Intercultural Examination.* An introduction to the current debate regarding the process of European unification, and the cultural role of states, national minorities, and immigrant groups. From the perspective of intercultural theory, special attention is given to the dynamics of national and ethnic minorities in Spain. *N. Bilbeny. Autumn.*

29700. Readings in Special Topics. *PQ: SPAN 10300 or 20300, depending on the requirements of the program for which credit is sought. Students are required to submit the College Reading and Research Course Form.* Directed readings on special topics not covered by courses offered as part of the program in Spanish. Subjects treated and work to be completed for the course must be chosen in consultation with the instructor no later than the end of the preceding quarter. *Autumn, Winter, Spring.*

29900. B.A. Paper Preparation: Spanish. *PQ: Consent of B.A. adviser. Students are required to submit the College Reading and Research Course Form.* This is a study of problems and methods of research, concentrating on a literary topic of the student's choice, as preparation for the B.A. paper. *Individual tutorial sessions arranged. Winter.*