

# Romance Languages and Literatures

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## Program of Study

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

Students in other fields of study may also complete a minor in RLLT. Information follows the description of the major.

The BA programs are designed to give students knowledge of the literature and culture of their area of concentration, as well as to develop their linguistic competence in one or more of the Romance languages.

RLLT students are encouraged to participate in the College's study abroad programs. These programs currently exist in France, Italy, Mexico, and Spain. Information is available from the departmental office, from the study abroad advisers, or at *study-abroad.uchicago.edu*.

Advanced language students should consider taking special topic courses at the 20000 and 30000 levels. Some of these courses require consent of the instructor.

## Program Requirements

**Degree Program in a Single Literature.** Students who elect the major program must meet with the appropriate RLLT undergraduate adviser before the end of Spring Quarter of their third year to declare their intention to complete the major and to complete the required paperwork. Students choose courses in consultation with the appropriate undergraduate adviser. Students must submit

to the departmental office an approval form for the major program signed by the appropriate RLLT undergraduate adviser by the end of Spring Quarter of their third year. Students must then submit a copy of the signed approval form to the their College adviser.

The program in French, Italian, and Spanish languages and literatures consist of ten courses beyond FREN, ITAL, or SPAN 20300. The introductory sequence in the history of the literature is required (three courses from among FREN 21703, 21803, 21903, or 22003; ITAL 21703, 21803, 21903; or SPAN 21703, 21803, 21903, or 22003). Students 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 (or 20500) and 21500; ITAL 20400; or SPAN 20400 (or 20402, 20601, 20602, or 21100), and 21500. In addition to these requirements, students must take five courses in the literature or culture 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.

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

Students must seek permission from their BA paper adviser to use a single paper or project to meet both the major requirements of Romance Languages and Literatures and those of another department or program. A significant and logical section of the BA paper must be written in the appropriate Romance language in consultation with the student's BA paper adviser. Students must also obtain the approval of both program chairs on a form available from the College adviser. The form must be completed and returned to the College adviser by the end of Autumn Quarter of the student's year of graduation.

**Summary of Requirements: French**

1	FREN 20400 or 20500 (advanced language)
3	FREN 21703, 21803, 21903, or 22003
5	courses in literature and culture (FREN 21600 or above)
1	FREN 21500 (literary analysis)
–	FREN 29900 (BA paper, if the student wishes to graduate with honors)
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**Summary of Requirements: Italian**

1	ITAL 20400 (advanced language)
3	ITAL 21703, 21803, 21903
6	courses in literature and culture
–	ITAL 29900 (BA paper, if the student wishes to graduate with honors)
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**Summary of Requirements: Spanish**

1	SPAN 20400, 20402, 20601, 20602, or 21100
1	SPAN 21500 (literary analysis)
3	SPAN 21703, 21803, 21903, or 22003
5	courses in literature and culture
–	SPAN 29900 (BA paper, if the student wishes to graduate with honors)
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**Degree Program in More than One Literature.** The programs in more than one Romance literature consist of twelve courses beyond the second-year language sequences. They are designed to accommodate the needs and interests of students who would like to broaden their literary experience. Linguistic competence in at least two Romance languages is assumed. Students who wish to be considered for honors must write a BA paper under the guidance of a faculty adviser, as is the case of the major in a single literature. The following programs require completion of FREN, ITAL, or SPAN 20300 (or credit for the equivalent of the languages selected as determined by petition), with the addition of two or three courses for each language studied.

**Summary of Requirements:****Program with Equal Emphasis on Two Literatures**

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
—	BA paper (if the student wishes to graduate with honors)
12	

**Summary of Requirements:****Program with Greater Emphasis on One Literature**

3	one three-course introductory sequence 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
—	BA paper (if the student wishes to graduate with honors)
12	

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

**Grading.** RLLT majors must receive quality grades in all required courses. Nonmajors may take departmental courses for *P/F* grading with consent of instructor. However, all *language* courses must be taken for a quality grade.

**Minor Program in Romance Languages and Literatures**

Students who elect the minor program must meet with the appropriate RLLT undergraduate adviser before the end of Spring Quarter of their third year to declare their intention to complete the minor. Students choose courses in consultation with the undergraduate adviser of their language program. Students must obtain approval for the minor program from the undergraduate adviser and submit it to their College adviser by the deadline on the form obtained from the undergraduate adviser.

The RLLT minor 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 and culture courses, including at least two in the survey sequence.

Courses in the minor (1) may not be double counted with the student's major(s) or with other minors and (2) may not be counted toward general education requirements. Courses in the minor must be taken for a quality grade, 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 Minor*

FREN 20400 or 20500 (one course)

FREN 21703, 21803, 21903, 22003 (two or three courses)

Literature and Culture courses taught in French (two or three courses)

### *Italian Minor*

ITAL 20400

ITAL 21703, 21803, 21903 (two or three courses)

Literature and Culture courses taught in Italian (two or three courses)

### *Spanish Minor*

SPAN 20400, 20402, 20601, 20602, or 21100 (one course)

SPAN 21703, 21803, 21903, or 22003 (two or three courses)

Literature and Culture courses taught in Spanish (two or three courses)

## Faculty

K. Austin, A. Bernadó, F. de Armas, D. Delogu, P. Dembowski, P. Desan, D. Desormeaux, N. Di Vito, R. Giles, A. James, A. Lima, A. Lugo-Ortiz, A. Maggi, A. Melo, F. Meltzer, R. J. Morrissey, L. Norman, T. Pavel, R. Rubini, M. Santana, J. Sedlar, J. Steinberg, E. Weaver, R. West

*NOTE: Some 30000- and 40000-level courses in Catalan (CATA), French (FREN), Italian (ITAL), Portuguese (PORT), Spanish (SPAN), and Romance Languages and Literatures (RLLT) are open to advanced RLLT undergraduates with consent of instructor. For further information, consult the department.*

## Courses: Catalan (CATA)

### *Language and Culture*

**10100-10200-10300. Beginning Elementary Catalan I, II, III.** *Must be taken for a quality grade.* This three-quarter sequence is intended for beginning and beginning/intermediate students in Catalan. It provides students with a solid foundation in the basic patterns of spoken and written Catalan (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

Catalan examination. Although the three courses constitute a sequence leading to the Catalan competency examination, there is enough review and recycling at every level for students to enter the sequence whenever it is appropriate for them. *A. Bernadó. Autumn, Winter, Spring.*

**10100.** This course is intended for students who have no previous knowledge of Catalan and for those who need an in-depth review of the basic patterns of the language.

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

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

**12200. Catalan for Speakers of Romance Languages.** *Must be taken for a quality grade.* This course is intended for speakers of other Romance languages to quickly develop competence in spoken and written Catalan. In this intermediate-level course, students learn ways to apply their skills in another Romance language to mastering Catalan by concentrating on the similarities and differences between the two languages. *A. Bernadó. Autumn.*

**20100. Intermediate/Advanced Catalan.** *Must be taken for a quality grade.* 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 materials that provide them with a deeper understanding of Catalan literature, culture, and contemporary society. *A. Bernadó. Autumn.*

**20100.** *PQ: CATA 10300 or placement.* This course a general review and extension of all basic patterns of the language for intermediate students. Students explore selected aspects of contemporary Catalan culture through a variety of texts and audio-visual materials.

**29700. Readings in Special Topics.** *PQ: CATA 10300 or 20200, 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 involves directed readings in special topics not covered by courses offered as part of the program in Catalan. Subjects treated and work to be completed for this course must be chosen in consultation with the instructor no later than the end of the preceding quarter. *Autumn, Winter, Spring.*

*Literature and Culture*

**21900. Introduction to Contemporary Catalan Literature.** This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, poetry, short story) and analyze the most important cultural debates of the period. Knowledge of Catalan is highly recommended. *A. Bernadó. Winter.*

**23000/33000. Independent Catalan Film and Cultural Identity: 1960 to the Present.** Independent film plays a major role in contemporary Catalan culture. With such filmmakers as Pere Portabella, Joaquim Jordà, or Jacinto Esteva a new film form crystallized, which continued in later independent, avant-garde, and underground films during the seventies and eighties. We can trace these experimental aesthetics down to even more recent independent Catalan filmmakers such as José Luis Guerín, Marc Recha, or Albert Serra. The purpose of this course is to illuminate how independent Catalan film developed in relationship to literary and artistic works of their day, as well as to the social context in which they were created. *Spring.*

**24000/34000. Language Maintenance and Policy in Catalonia.** Despite the unquestionable achievements of the so-called linguistic normalization process (*proces de normalització lingüística*) over the past thirty years, language maintenance and language policies for Catalan remain a topic of heated discussion up to today. This course aims to provide the necessary background for understanding the current situation of Catalan in the Catalan-speaking areas. Language planning for minority languages and linguistic rights constitute the leading theme of the course, focusing on Catalonia in the Spanish and European context as case study. A parallel thread for the discussion is offered by the recent legal initiatives for sign languages in Spain and Catalonia, exemplifying two different approaches to the reality of minority languages in the visual-gestural modality: sign languages have been traditionally minorized and deprived of the status of full, natural languages and remain mostly invisible to the mainstream society, which poses very specific challenges to their recognition, maintenance, and regulation from the broader perspective of minority language policies. *Spring.*

**Courses: French (FREN)**

*Language (must be taken for a quality grade)*

**10100-10200-10300. Beginning Elementary French I, II, III.** *Must be taken for a quality grade.* This three-quarter sequence is intended for beginning and beginning/intermediate students in French. It provides 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. Although the three classes constitute a sequence, there is enough review and recycling at every level for students to enter the sequence

whenever it is appropriate for them based on placement exam results. *Summer (complete sequence offered); Autumn, Winter, Spring.*

**10100.** This course is intended for students who have no previous knowledge of French and for those who need an in-depth review of the very basic patterns of the language.

**10200.** *PQ: FREN 10100 or placement.* This course 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.* This course expands on the material presented in FREN 10200, reviewing and elaborating the basic patterns of the language.

**15001. Practical French.** *PQ: Enrollment in Paris study abroad program. Must be taken for a quality grade.* In this course, students learn what is needed for everyday communication in France. This course has two levels: one for complete beginners in the language and one for students with some prior knowledge of French. Students are placed in the appropriate levels on arrival in Paris. *This class meets in Paris. Autumn, Winter, Spring.*

**20100-20200-20300. Language, History, and Culture I, II, III.** *PQ: FREN 10300 or placement. Must be taken for a quality grade.* 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 by describing, narrating, and presenting arguments. They are exposed to texts and audio-visual materials that provide them with a deeper understanding of French literature, culture, and contemporary society. *Summer, Autumn, Winter, Spring.*

**20100.** *PQ: FREN 10300 or placement.* This course is intended 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.* This course helps students develop their descriptive and narrative skills through a variety of texts, audio-visual materials, and activities.

**20300.** *PQ: FREN 20200 or placement.* This course helps students develop their skills in understanding and producing written and spoken arguments in French through readings and debates on various issues relevant to contemporary French society.

**20500/30500. Ecrire en français.** *PQ: FREN 20300 or placement.* The main goal of this course is to help students acquire advanced grammatical knowledge of the French language and develop their writing skills. *This course is strongly recommended for all students who intend to take courses where writing essays in French*



*will be required: French literature classes on campus, the Autumn Paris Civilization program or the academic year-long program in Paris. It is also strongly recommended for students who wish to take the advanced proficiency exam in French. Autumn, Winter, Spring. (This course is also offered to participants in the Paris language program in Summer and Autumn Quarters.)*

**20600/30600. *Phonétique, Phonologie, et Expression Orale.*** PQ: FREN 20300 or placement. *This course does not count toward major or minor requirements. This course is a systematic study of the French phonological system that places 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. Winter. (This class is also offered to participants in the Paris language program in Summer Quarter and Autumn Quarter.)*

### *Literature and Culture*

*All literature classes are conducted in French unless otherwise indicated. Students who are majoring or minoring in French do all work in French. With prior consent of instructor, nonmajors may write in English.*

**21500/31500. *La Stylistique.*** PQ: FREN 20400 or 20500, or consent of instructor. *This course focuses 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. Desormeaux. Spring.*

**21703. *Introduction à la littérature française.*** PQ: FREN 20400 or 20500, or consent of instructor. *This course is a historical overview of French literature in the sixteenth and seventeenth centuries, with close readings and discussions of representative works of this period. Authors may include La Chanson de Roland, Christine de Pizan, Rabelais, Ronsard, Montaigne, Pascal, Racine Molière, La Fontaine, and Mme. de La Fayette. D. Delogu. Spring.*

**21803. *Littérature à l'Age des Lumières.*** PQ: FREN 20400 or 20500, or consent of instructor. *This course includes close readings and discussions of major literary and dramatic works by eighteenth-century authors (e.g., Montesquieu, Prévost, Marivaux, Voltaire, Diderot, Rousseau, and Beaumarchais). R. Morrissey. Winter.*

**22003. *Du moderne au contemporain.*** PQ: FREN 20400 or 20500, or consent of instructor. *This course includes close readings and discussions of major literary and dramatic works by twentieth-century authors (e.g., Gide, Claudel, Mauriac, Aragon, Genet, and Proust). Topics might include absurdism, existentialism, gender and sexual identity, social upheaval, the post-modern condition, and the rise of cinema. Autumn.*

**23000/33000. *Montesquieu and the Enlightenment.*** PQ: *Reading knowledge of French and adequate aural skills.* *Montesquieu's eighteenth-century reputation*

rested upon a relatively small body of published work: the *Lettres Persanes*, the *Considérations sur les causes de la grandeur des romains et de leur décadence*, and *De l'esprit des loix*. Taken together, these works explore a set of themes that helped to shape the agenda for a pan-European Enlightenment. This course examines Montesquieu's writing from the perspectives of historical context and literary form to better understand the Enlightenment. Students may present research papers at a two-day conference at the end of the course. Readings in French. Class discussion and written work in French or English. *P. Cheney, R. Morrissey. Winter.*

**23101. Rabelais et la naissance de la modernité.** PQ: FREN 20300 and enrollment in summer Paris study abroad program. A travers l'œuvre de Rabelais nous aborderons les grands thèmes de la Renaissance et, de façon plus générale, de la modernité. La première partie du cours aura pour but de présenter le contexte social, politique, économique, et religieux de la première moitié du XVI<sup>e</sup> siècle en reliant les thèmes choisis à des problèmes plus modernes. Car Rabelais nous permet d'aborder les grands thèmes de la société française contemporaine. Nous aborderons ainsi l'écriture du corps, l'organisation sociale de l'Ancien régime, les premières théories économiques, la découverte du Nouveau Monde, et l'exploration de l'altérité. *P. Desan. Summer.*

**23500/33500. Caribbean Fiction: Self-Understanding and Exoticism.** While foreigners assume that the Caribbean is exotic, this course explores this assumption from a Caribbean perspective. We examine the links between Caribbean and Old World imagination, the relationship between exoticism and Caribbean notions of superstition, and the way in which the Caribbean fictional universe derives from a variety of cultural myths. All work in English. A weekly session in French is required of students who are majoring in French or Comparative Literature. *D. Desormeaux. Spring.*

**23800/33800. L'Europe des Lumières.** The Enlightenment played and continues to play a crucial role in forging a modern European identity. Its writers, philosophers, and political thinkers all elaborated new representations of Europe as a civilization. In this course we examine a broad spectrum of texts (Rousseau, Voltaire, Robertson, Diderot, l'abbé de Saint-Pierre, Herder, Kant), looking to understand the various narrations evoking European identity: Europe's relations with the world, its politics and economics, its religion and culture. Class taught in French. Readings in French. Discussion in French and English according to student's level. Written work in French or English according to major and requirements. *Spring.*

**26500/36500. Stendhal.** Ce cours portera sur Stendhal (*Le Rouge et le noir*, *La Chartreuse de Parme*) comme romancier et comme témoin de son temps. A cheval sur les Lumières et l'époque romantique, à la fois inspiré et hanté par la figure de Napoléon, cet auteur à mille masques ne cesse de se déguiser pour s'imposer aux "Happy few." A travers ses personnages il rêve d'une grandeur qu'il sait impossible et en même temps il formule un commentaire puissant sur son époque. Readings

and discussion in French; one paper, ten to twelve pages in French or English. *R. Morrissey. Spring.*

**27500/37500. Introduction to Old French.** *PQ: Reading knowledge of Modern French.* This course has linguistic and literary components. (1) It introduces the student to the basic features of Old French (with the chief emphasis on the twelfth and thirteenth centuries, its “Golden Age”). The instructor supplies the various representative texts (fragments) that are studied, with special attention paid to those features of phonetics, morphology, syntax, and vocabulary that differ from their equivalents in Modern French. (2) We discuss the literary aspects of our readings, that is to say, the characteristics of the main genres of Old French literature. Again, the special emphasis is placed on those genres that influenced most the ulterior literature of France. *P. Dembowski. Winter.*

**28000/38000. The Theatrical Illusion: Corneille, Kushner, and the Baroque.** *Reading knowledge of French recommended.* This course explores the “Baroque” interest in meta-theatricality (“the play in the play”) by concentrating on Pierre Corneille’s 1636 *L’illusion comique*. The play is situated in the theatrical, literary, and artistic corpus of the seventeenth century: in France (Rotrou, Moliere, Descartes, Poussin); in Spain (Calderon, Velazquez); and beyond. We also reflect on the contemporary adaptation of baroque theatre, in particular through the Court Theatre’s preparation for a production of Tony Kushner’s version of Corneille’s play; students engage in the dramaturgical process with Director Charles Newell. Students taking the course for French credit must complete all readings and written work in French. *L. Norman. Winter.*

**28102/38102. Regendering the Medieval Body Politic.** This course considers how organological metaphors for the body politic were deployed in order to (re) conceptualize the kingdom of France from the twelfth to the fifteenth centuries. We look at how the concept of a generic, presumably male body was employed to delineate a space that included both men and women, as well as how this body could be regendered as female and the implications of such a transformation on understandings of the polity. Texts may include those by John of Salisbury, Marie de France, Eustache Deschamps, Christine de Pizan, Alain Chartier, and Jean Juvénal des Ursins. *D. Delogu. Spring.*

**29600/39600. Vie intellectuelle et vie littéraire en France, 1900 to 1930.** *PQ: Third- or fourth-year standing.* This course examines the major trends in French intellectual and literary life between 1900 and 1930, in relation to the social and political environment. We consider the influence of thinkers like Durkheim, Bergson, and Benda; examine the impact on the affaire Dreyfus; and read works by Barrès, Proust, Péguy, Gide, Alain, and Breton. All work in French. *T. Pavel. 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.* Students study 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. BA Paper Preparation: French.** *PQ: Consent of undergraduate adviser. Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade.* In consultation with a faculty member, students devote the equivalent of a one-quarter course to the preparation of a BA project. *Winter.*

#### *Other Courses of Interest*

**33700. Alexandre Dumas, nègre et écrivain: le cas des *Mille et une fantômes*.** Ce séminaire sera consacré à la présence fictive de l'écrivain dans son œuvre. Aussi s'interrogera-t-on longuement sur la personne de l'auteur, son rapport à l'œuvre fictionnelle, ses fantasmes d'écriture, sa conception de l'événement historique, son intervention dans l'univers romanesque, en prenant pour point de départ le recueil des *Mille et un fantômes* (1848–52). *D. Desormeaux. Winter.*

**HIST 12303. Histoire de Paris.** *PQ: Enrollment in Paris study abroad program. Students who are majoring or minoring in French may use this course to meet program requirements.* This course, which traces the various meanings of Paris from ancient times to the present, problematizes the notion of the “history of the city” by suggesting that such an approach overlooks the complexity inherent in a historical inquiry into Paris. Rather, Paris, in this course, is understood as a series of complementary and competing relationships (i.e., city, capital, center). The history of Paris cannot be told as the history of any one of these definitions but must be understood as a dialogue between them. *This class meets in Paris. S. Sawyer. Autumn.*

*The following three-course Civilization Sequence is offered in Paris in Autumn Quarter. Students who have already met the general education requirement in civilization studies may use these courses to meet French major or minor requirements.*

**SOSC 27500-27600-27700. Civilisation Européenne I, II, III.** *PQ: Advanced knowledge of French and enrollment in Paris study abroad program. This sequence meets the general education requirement in civilization studies.* Cette série de cours est un hybride: à la fois une introduction à l'histoire de la civilisation européenne depuis le Moyen Âge et une vue d'ensemble de l'histoire de France durant cette période. 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. *This class meets in Paris. Autumn.*

**Courses: Italian (ITAL)**

*Language (must be taken for a quality grade)*

**10100-10200-10300. Beginning Elementary Italian I, II, III.** *Must be taken for a quality grade.* This three-quarter sequence is intended for beginning and beginning/intermediate students in Italian. It provides 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. Although the three classes constitute a sequence, there is enough review and recycling at every level for students to enter the sequence at whatever level is appropriate for them. Successful completion of ITAL 10300 meets the language competence requirement. Cultural awareness is enhanced through the use of authentic audio-visual materials and literary texts. *Summer (complete sequence offered); Autumn, Winter, Spring. (ITAL 10300 is also offered in Pisa in Spring Quarter.)*

**10100.** This course is intended 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.* This course offer 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.* This course expands on the material presented in ITAL 10200, reviewing and elaborating the basic patterns of the language. Successful completion of ITAL 10300 meets the language competence requirement. *(ITAL 10300 is also offered in Pisa in Spring Quarter.)*

**15001. Practical Italian.** *PQ: Enrollment in Rome study abroad program. Must be taken for a quality grade.* In this course, students learn practical expressions, vocabulary, and grammar needed for everyday communication in the target language culture. This course has two levels: one for complete beginners in the language and one for students with some prior knowledge of Italian. *This class meets in Rome. Autumn.*

**20100-20200-20300. Language, History, and Culture I, II, III.** *PQ: ITAL 10300 or placement. Must be taken for a quality grade.* 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 literary and nonliterary texts and audio-visual materials that provide them with a deeper understanding of the Italian-speaking world. *Autumn, Winter, Spring. (This complete sequence is also offered in Pisa in Spring Quarter.)*

**20100.** *PQ: ITAL 10300 or placement.* This course is 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 the reading of excerpts from contemporary Italian literature.

**20200.** *PQ: ITAL 20100 or placement.* This course develops the use of persuasive and argumentative language. Our 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 students 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.* This course completes the study of the common grammatical functions and syntactical structures of the oral and written language and introduces students to description and analysis of a variety of texts through written, oral, listening, and reading activities. Students read a contemporary Italian novel and a selection of Italian poetry.

**20400/30400.** *Corso di perfezionamento. PQ: ITAL 20300, placement, or consent of instructor. Must be taken for a quality grade.* This course helps students achieve a very high level 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. This course is also intended to help students attain high levels in reading, speaking, and listening through readings and debates on various issues of relevance in contemporary Italian society. *Autumn, Winter.*

**20500.** *Luci e ombre nell'Italia contemporanea. PQ: ITAL 20300 or consent of instructor.* This course aims at enhancing students' awareness of the complexity of contemporary Italy through readings and discussions on such relevant issues as school, art, immigration, sports, health care, religion, and politics, debated daily in modern Italian society. Students are exposed to a wide variety of texts, from newspaper articles to literary texts, as well as video and audio clips, that help them attain more advanced levels in reading, writing, listening, and speaking. Guest native speakers lecture on some of the debated topics. *Winter.*

**21100/31100.** *Le regioni italiane: lingua, dialetti, tradizioni. PQ: ITAL 20300 or consent of instructor.* This course expands students' awareness of the diversity of the Italian language and culture. It emphasizes the interrelationship between language and culture, as well as social and historical transformations. We also study the Italian phonological system. Students are exposed to a wide variety of texts, both literary and nonliterary, as well as audio-visual materials that enhance their awareness of regional expressions and Italian dialects. Guest lecturers include native speakers from different Italian regions. *Spring.*

*Literature and Culture*

*All literature and culture classes are conducted in Italian unless otherwise indicated. Students who are majoring or minoring in Italian do all work in Italian. With prior consent of instructor, nonmajors may write in English.*

**22200. Introduction to the Renaissance.** 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, including Giovanni Pico della Mirandola, Marsilio Ficino, Erasmus, Montaigne, and 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 examines the impact of the Catholic Counter-reformation on the evolution of the Renaissance. *A. Maggi. Spring.*

**22700/32700. Dante's *Inferno*.** (=FNDL 27200) This course examines Dante's *Inferno* in its cultural (i.e., historical, artistic, philosophical, socio-political) context. In particular we study Dante's poem alongside other crucial Latin and vernacular texts of his age, including selections from the Bible, Virgil's *Aeneid*, Augustine's *Confessions*, Ovid's *Metamorphoses*, and the stilnovist and Siculo-Tuscan poets. Political turmoil, economic transformation, changing philosophical and theological paradigms, and social and religious conflict all converge in the making of Dante's masterpiece and, thus, form a crucial part of our discussions. Although reading is not extensive, it is difficult. All work in English. *R. West. Autumn.*

**22900/32900. Vico's *New Science*.** This course offers a close reading of Giambattista Vico's masterpiece, *New Science* (1744)—a work that sets out to refute “all opinions hitherto held about the principles of humanity.” Vico, who is acknowledged as the most resolute scourge of any form of rationalism, breathed new life into rhetoric, imagination, poetry, metaphor, history, and philology in order to promote in his readers that originary “wonder” and “pathos” which sets human beings on the search for truth. However, Vico argues, the truths that are most available and interesting to us are the ones humanity “authored” by means of its culture and history-creating activities. For this reason the study of myth and folklore as well as archeology, anthropology, and ethnology must all play a role in the rediscovery of man. The *New Science* builds an “alternative philosophy” for a new age and reads like a “novel of formation” recounting the (hi)story of the entire human race and our divine ancestors. In Vico, a prophetic spirit, one recognizes the fulfillment of the Renaissance, the spokesperson of a particular Enlightenment, the precursor of the Kantian revolution, and the forefather of the philosophy of history (Herder, Hegel, and Marx). The *New Science* remained a strong source of inspiration in the twentieth century (Cassirer, Gadamer, Berlin, Joyce, Beckett) and may prove relevant in disclosing our own responsibilities in postmodernity. Course taught in English. *R. Rubini. Winter.*

**23500/33500. *Boccaccio e la novellistica.*** This course is a close reading of Boccaccio's *Decameron*. We also briefly survey other novella collections and modern critical approaches to the study of the genre. We read the *Decameron*, some selections from the anonymous *Novellino*, and Franco Sacchetti's *Trecentonovelle*. Classes conducted in Italian. Students who are majoring in Italian do all work in Italian. *E. Weaver. Winter.*

**26200/36200. Renaissance and Baroque Fairy Tales and Their Modern Rewritings.** We study the distinctions between myth and fairy tale, and then focus on collections of modern Western European fairy tales, including those by Straparola, Basile, and Perrault, in light of their contemporary rewritings of classics (Angela Carter, Calvino, Anne Sexton). We analyze this genre from diverse critical standpoints (e.g., historical, structuralist, psychoanalytic, feminist) through the works of Croce, Propp, Bettelheim, and Marie-Louise Von Franz. Class conducted in English. *A. Maggi. Winter.*

**29000/39000. *Le poesia del Novecento: Testi e Contesti.*** This course is a survey of the major poets, schools, and trends from the "fathers" of modern lyric (Pascoli, D'Annunzio) through the "isms" of the historical avantgardes (futurism, crepuscularism), to the hermetic poets, the dominant voices (Montale, Ungaretti), and poets of today's Italy. Supplementary readings of women poets, dialect poets, and Italian poets in the United States are provided. Some emphasis is given to the regional and extra-Italian influences, as well as to the political and artistic contexts in which poets work. *R. West. Autumn.*

**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 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. BA Paper Preparation: Italian.** *PQ: Consent of undergraduate adviser. Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade.* In consultation with a faculty member, students must devote the equivalent of a one-quarter course to the preparation of a BA project. *Winter.*

### ***Other Courses of Interest***

**24500/34500. From *La Dolce Vita* to the Murder of Pasolini.** This course explores an intensely productive, stormy, even delirious period in Italian film culture between 1960 and 1975. In that era the material and social transformations effected by the economic boom, the marketing of Italy's luxury image, the student movements, and the rise of left- and right-wing terrorism provoked some of the richest, most innovative work by such filmmakers as Antonioni, Pasolini, Bellocchio, Leone, among others. This Italian "New Wave,"



distinct from its French counterpart, responded to a host of political and cultural imperatives through new visions of urban space, of social and sexual mores, the relation of “high” and “low,” and revisitations of the past both near and distant. We discuss these and related questions bound up with film culture and aesthetics in light of both monumental and lesser-known works. All readings in English. *N. Steimatski. Winter.*

## Courses: Portuguese (PORT)

*Language (must be taken for a quality grade)*

**10100-10200-10300. Beginning Elementary Portuguese I, II, III.** *Must be taken for a quality grade.* This sequence is intended for beginning and beginning/intermediate students in Portuguese. It provides 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. Although the three courses constitute a sequence, there is enough review and recycling at every level for students to enter the sequence whenever it is appropriate for them. *A.-M. Lima. Autumn, Winter, Spring.*

**10100.** This course is intended for students who have no previous knowledge of Portuguese and for students who need an in-depth review of the basic patterns of the language.

**10200.** *PQ: PORT 10100 or placement.* This course is 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.* This course expands on the material presented in PORT 10200, reviewing and elaborating the basic patterns of the language. Successful completion of PORT 10300 fulfills the competency requirement.

**12200. Portuguese for Spanish Speakers.** *PQ: SPAN 20100 or consent of instructor. Must be taken for a quality grade.* This class is intended 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.*

**20100-20200. Intermediate/Advanced Portuguese.** *Must be taken for a quality grade.* 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 materials that provide them with a deeper understanding of Portuguese literature, culture, and contemporary society. *Autumn, Winter.*

**20100.** *PQ: PORT 10300 or placement.* This course is a general review and extension of all basic patterns of the language for intermediate students. Students explore selected aspects of Luso-Brazilian tradition through a variety of texts.

**20200.** *PQ: PORT 20100 or placement.* This course helps 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, as well as to produce their own analysis and commentaries.

### *Literature and Culture*

**20700/30700. Introduction to Brazilian Film.** In this course, we survey Brazilian cinema from “Cinema Novo” from the 1960s to contemporary film. Films include: *Deus o Diabo na Terra do Sol*, *Pixote*, *Bye Bye Brazil*, and *Centra do Brasil*, among others. *A. Melo. Spring.*

**21500/31500. Estilística da língua portuguesa.** *PQ: PORT 20200 or consent of instructor.* This course helps 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. 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.*

**23000/33000. Prefaces.** In the last two centuries, philosophers and writers have often written prefaces to their own works; many such prefaces have become famous, a few have become infamous. Both traditions include the names of such otherwise very different authors as Hegel and Wittgenstein or Baudelaire and Frost. Since the functions of prefaces seem to be fairly obvious and well-known, we do not put forth any new theory about prefaces. Instead, we read and discuss in depth some of the best philosophical and literary prefaces written since 1800. A complete list of about twenty texts, which is likely to include most of the names above, and a course packet are available in the first session. *Spring.*

**23001/33001. Fernando Pessoa.** In the course, students read works of poetry by the Portuguese poet Fernando Pessoa, in Richard Zenith’s English translations of *A Little Larger than the Entire Universe: Selected Poems* (Penguin, 2006). As an introduction to Pessoa, some attention is paid to the notion of “heteronimity,” which he used to explain the fact that he wrote under almost eighty different names. *Spring.*

**27000/37000. Lusophone Postcolonial Studies.** In this seminar, we discuss the major predicaments of Lusophone postcolonial studies. We analyze the intricate

relationship between Portugal, Brazil, and Lusophone Africa, reading different genres (essays, novels, government documents, and speeches). *A. Melo. Spring.*

**27001/37001. Machado de Assis in Translation.** Machado de Assis is the main novelist of nineteenth-century Latin America and has been recently discovered by such critics as Harold Bloom and Susan Sontag as a World Literature writer. In this course, we read five of his major novels translated into English. *A. Melo. Winter.*

**29700. Readings in Special Topics.** *PQ: PORT 10300 or 20200, 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 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.*

## Courses: Renaissance and Early Modern Studies (REMS)

### *Literature and Culture*

**22400/32400. Private and Public Selves in the Renaissance.** This course traces the emergence of the “private/public” spheres in the representation of one’s life. We compare different conceptions of a public/political self in relation to personal experiences. Authors include Luther, Calvin, Machiavelli, Botero, Montaigne, Duplessis-Mornay, and “Lazarillo de Tormes.” *P. Desan. Autumn.*

**24202/34202. Don Quijote.** (=CMLT 28101/38101, FNDL 21211, SPAN 24202/34202) This course is a close reading of Cervantes’s *Don Quijote* that discusses its links with Renaissance art and Early Modern narrative genres. On the one hand, *Don Quijote* can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, *Don Quijote* exhibits a desire for Italy through the utilization of Renaissance art. All work in English; students who are majoring in Spanish do all work in Spanish. *F. de Armas, T. Pavel. Winter.*

## Courses: Spanish (SPAN)

### *Language (must be taken for a quality grade)*

**10100-10200-10300. Beginning Elementary Spanish I, II, III.** *Must be taken for a quality grade.* This three-quarter sequence is intended for beginning and beginning/intermediate students in Spanish. It provides 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 whenever it is appropriate for them. *Autumn, Winter, Spring, Summer.*

**10100.** This course is intended 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.* This course 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.* This course 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. Continuing Elementary Spanish.** *PQ: Placement. Must be taken for a quality grade.* This course 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, Autumn.*

**13100/33100. Reading Spanish Equivalent to SPAN 10100.** This course introduces the Spanish language through the reading and analysis of excerpts from nonliterary and literary texts from Latin America and Spain. By the end of the quarter, students should be able to read and understand a variety of Spanish-written sources. In addition, students acquire basic knowledge of Spanish grammar and vocabulary. Although, this course does not emphasize speaking, the basic patterns of conversational Spanish are taught and practiced. Conversation and aural practice is held once a week. *Summer.*

**15001. Spanish in Barcelona.** *PQ: Enrollment in Barcelona study abroad program. Must be taken for a quality grade.* In this course, students learn practical expressions, vocabulary, and grammar needed for everyday communication in the target language culture. This course has two levels: one for complete beginners in the language and one for students with some prior knowledge of Spanish. *This class meets in Barcelona. Winter.*

**15002. Spanish in Oaxaca.** *PQ: Enrollment in Oaxaca study abroad program. Must be taken for a quality grade.* In this course, students learn practical expressions, vocabulary, and grammar needed for everyday communication in the target language culture. This course has two levels: one for complete beginners in the language and one for students with some prior knowledge of Spanish. *This class meets in Oaxaca. Winter.*

**20100-20200-20300. Language, History, and Culture I, II, III.** *PQ: SPAN 10300 or placement. Must be taken for a quality grade.* In this intermediate-level sequence, students review but most of all 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 materials that provide them with a deeper understanding of the Spanish-speaking world. *Autumn, Winter, Spring, Summer.* (This complete sequence is also offered to participants in the Toledo language program in Autumn Quarter.)

**20100.** *PQ: SPAN 10300 or placement.* This course is a general 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.* This course focuses on both objective and subjective description of people, places, and life processes. A variety of written, oral, listening, and reading activities allow students 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.* This course develops the use of persuasive and argumentative language. Our 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 students 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.

**20102-20202-20302. Language, History, and Culture for Heritage Speakers I, II, III.** *Courses in this sequence must be taken for a quality grade.*

**20102. Language, History, and Culture for Heritage Speakers I.** *PQ: Open only to heritage speakers or after evaluation by instructor.* This course is recommended for students who place in SPAN 20100 and plan to continue in the sequence of courses for native and heritage speakers. This basic intermediate-level course helps students who are heritage speakers of Spanish improve their oral, writing, and reading skills and formalize their linguistic ability. Basic grammatical patterns (e.g., grammar, vocabulary, sociocultural norms) and orthographic conventions are reviewed and practiced in a variety of short papers, oral presentations, and class discussions. Awareness of contemporary Hispanic societies and their historical roots is enhanced through exposure to a variety of literary and nonliterary texts and authentic audio-visual materials. *Autumn.*

**20202. Language, History, and Culture for Heritage Speakers II.** *PQ: SPAN 20102 or consent of instructor (based on evaluation).* This intermediate-level course, which is intended for native or heritage speakers of Spanish,

focuses on improving descriptive language skills. Challenging grammatical structures and orthographic conventions are reviewed and practiced in a variety of short papers and class discussions. Both literary and nonliterary texts are read and discussed to enhance awareness of contemporary Hispanic societies and their historical roots. Students are also exposed to the linguistic diversity of Spanish-speaking countries through a variety of audio-visual materials. *Winter*.

**20302. Language, History, and Culture for Heritage Speakers III.** *PQ: SPAN 20202 or consent of instructor (based on evaluation).* This course teaches students how to use written and spoken language to debate and to formulate cogent arguments. We analyze particular topics related to the Spanish-speaking world and participate within an academic forum. Challenging grammatical structures and orthographic conventions are reviewed and practiced in a variety of papers and class discussions. Students are exposed to a variety of texts and audio-visual material that exemplifies the different cultures and dialects of the Spanish-speaking world. *Spring*.

**20400/30400. Curso de redacción académica.** *PQ: SPAN 20300 or consent of instructor. Must be taken for a quality grade.* This advanced language course helps students achieve mastery of composition and style through the acquisition of numerous writing techniques. A wide variety of literary, historiographic, and sociological texts are read. 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. This course is also intended to enhance awareness of the cultural diversity within the contemporary Spanish-speaking world and its historical roots. *Autumn, Winter*.

**20402/30402. Curso de redacción académica para hablantes nativos.** *PQ: Open only to native and heritage speakers with consent of instructor. Must be taken for a quality grade.* This advanced language course helps students achieve mastery of composition and style through the acquisition of numerous writing techniques. A wide variety of literary, historiographic, and sociological texts are read. 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. This course also enhances awareness of the cultural diversity within the contemporary Spanish-speaking world and its historical roots. *Autumn*.

**20601/30601. Discurso académico.** *PQ: SPAN 20300 or consent of instructor. Must be taken for a quality grade.* This seminar/practicum focuses on developing vocabulary and discourse styles for academic verbal communication. This goal is achieved through exposure to taped formal and informal interviews and public debate in the media. Most important, however, is active class participation. Through a number of class presentations, students put into practice a variety of discourse styles (e.g., debates, lectures, seminars, interviews). We also read numerous Spanish newspapers. *Spring*.

**20602/30602. *Discurso académico para hablantes nativos.*** PQ: *Open only to native speakers. Must be taken for a quality grade.* This seminar/practicum focuses on developing vocabulary and discourse styles for academic verbal communication. This goal is achieved through exposure to taped formal and informal interviews and public debate in the media. Most important, however, is active class participation. Through a number of class presentations, students put into practice a variety of discourse styles (e.g., debates, lectures, seminars, interviews). We also read numerous Spanish newspapers. *Spring.*

### *Literature and Culture*

*All literature and culture classes are conducted in Spanish unless otherwise indicated. Students who are majoring in Spanish do all work in Spanish. With prior consent of instructor, nonmajors may write in English.*

**20700/30700. *Poetas y poesía en las Américas.*** This course examines the dynamics of inter-American poetry relations in the twentieth and twenty-first centuries. *K. Austin. Spring.*

**20701/30701. *Estudios de Traducción: Teoría Fundamental y Traducciones Creativas Hispanoamericanas.*** This course studies the theoretical models driving Translation Studies, as well as models of creative translation in Spanish America. The development of canons and of the artistic repertoires of writers are at the forefront of our concerns. *K. Austin. Autumn.*

**21100. *Las regiones del español.*** PQ: *SPAN 20300 or consent of instructor.* This sociolinguistic course expands understanding of the historical development of Spanish and awareness of the great sociocultural diversity within the Spanish-speaking world and its impact on the Spanish language. We emphasize the interrelationship between language and culture as well as ethno-historical transformations within the different regions of the Hispanic world. Special consideration is given to identifying lexical variations and regional expressions exemplifying diverse sociocultural aspects of the Spanish language, and to recognizing phonological differences between dialects. We also examine the impact of indigenous cultures on dialectal aspects. The course includes literary and nonliterary texts, audio-visual materials, and visits by native speakers of a variety of Spanish-speaking regions. *L. M. van den Hout. 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. Classes conducted in Spanish. *M. Santana. Autumn.*

**21803. *Literatura hispánica: textos españoles contemporáneos.*** PQ: *SPAN 20300 or consent of instructor.* This course is a close reading and discussion of selected texts from the nineteenth century to the present. Authors may include Larra,

Espronceda, Zorrillal, Becquer, Pardo Bazan, Galdos, Unamuno, Valle-Inclan, Machado, Lorca, Cela, Laforet, and Matute. *M. Santana. Spring.*

**21903. *Introducción a las Literaturas Hispánicas: Textos Hispanoamericanos desde la Colonia a la Independencia.*** This course examines an array of representative texts written in Spanish America from the colonial period to the late nineteenth century, underscoring not only their aesthetic qualities but also the historical conditions that made their production possible. Among the authors studied are Christopher Columbus, Hernán Cortés, Sor Juana Inés de la Cruz, Simón Bolívar, and José Martí. *A. Lugo-Ortiz. Autumn.*

**22003. *Introducción a las Literaturas Hispánicas: Del Moderismo al presente.*** Students in this course study an array of texts written in Spanish America from the late nineteenth century to the present, including the literature of the Hispanic diasporas. Authors may include José Martí, Rubén Darío, Mariano Azuela, Pablo Neruda, César Vallejo, Teresa de la Parra, Jorge Luis Borges, Octavio Paz, Rosario Castellanos, Mario Vargas Llosa, and Pedro Pietri. *K. Austin. Winter.*

**24202/34202. *Don Quijote.*** (=CMLT 28101/38101, FNDL 21211, PORT 24202/34202) This course is a close reading of Cervantes's *Don Quijote* that discusses its links with Renaissance art and Early Modern narrative genres. On the one hand, *Don Quijote* can be viewed in terms of prose fiction, from the ancient Greek romances to the medieval books of knights errant and the Renaissance pastoral novels. On the other hand, *Don Quijote* exhibits a desire for Italy through the utilization of Renaissance art. All work in English; students who are majoring in Spanish do all work in Spanish. *F. de Armas, T. Pavel. Winter.*

**27600/37600. *Introducción al Cine Español.*** This course examines the history of Spanish film and explores fundamental concepts for the critical study of narrative in visual media. We discuss the specific social and political conditions of film production in Spain, and we focus on the detailed analysis of a selection of films. *M. Santana. Autumn.*

**27700/37700. *Historia y Memoria.*** This seminar examines the historical and cultural significance of the Spanish transition from dictatorship to democracy in the 1970s and 1980s. Our focus is on the literary production associated with the narrating of that historical process. We analyze the role of fiction in the representation and commemoration of past events by discussing texts considered as representatives of various modes of historical fiction (i.e., historical novel, historiographical metafiction, novel of memory) to explore both the poetics and the politics of these narratives. *M. Santana. Winter.*

**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. This course involves 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. BA Paper Preparation: Spanish.** *PQ: Consent of undergraduate adviser. Students are required to submit the College Reading and Research Course Form. Must be taken for a quality grade.* In consultation with a faculty member, students must devote the equivalent of a one-quarter course to the preparation of a BA project. *Winter.*

### ***Other Courses of Interest***

**23904/33904. Topics in Latin American Cinema and Media.** This survey of Latin American cinema has a critical focus on the debates surrounding national and transnational film. First, we examine the critiques and defenses of national cinema, attending in particular to the distinct concerns of postcolonial polities. Second, we consider the differences between national cinema before and after the advent of the New Latin American Cinema in the 1960s. Third, we explore recent debates about globalization, transnationalism, and post-nationalism, and how they are revising the terms of the 1960s controversies. Films will include *Memorias del subdesarrollo, La hora de los hornos, El Coraje del pueblo, Ganga Bruta, Araya, Sin dejar huella, La cienaga. S. Skvirsky. Winter.*