

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, a Portuguese minor program, 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 study abroad office 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. One course must be an advanced language course (FREN 20500; ITAL 20400; or SPAN 20400, 20402, 20601, 20602, or 21100). The introductory sequence in the history of the literature is required for French and Spanish (three courses from among FREN 21703, 21803, 21903, or 22003; or SPAN 21703, 21803, 21903, or 22003). Students in French or Spanish are also required to take the following courses, which stress different approaches to literature and focus on a limited number of representative works: FREN 21500; or SPAN 21500. In addition to these requirements, students must take five courses in the literature or culture of specialization (nine 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 20500 (advanced language)
3	FREN 21703, 21803, 21903, or 22003
5	courses in literature and culture
1	FREN 21500 (literary analysis)
–	BA paper (if the student wishes to qualify for honors)
10	

Summary of Requirements: Italian

1	ITAL 20400 (advanced language)
9	courses in literature and culture
–	BA paper (if the student wishes to qualify for honors)
10	

Summary of Requirements: Spanish

1	SPAN 20400, 20402, 20601, 20602, or 21100 (advanced language)
1	SPAN 21500 (literary analysis)
3	SPAN 21703, 21803, 21903, or 22003
5	courses in literature and culture
–	BA paper (if the student wishes to qualify for honors)
10	

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.

Summary of Requirements:
Program with Equal Emphasis on Two Literatures

6	courses comprising two introductory literature sequences in French and/or Spanish, or the agreed upon alternative in Italian
6	courses in literature equally divided between the same two Romance literatures, one of which must be 21500 in French or Spanish, or the agreed upon alternative in Italian
—	BA paper (if the student wishes to qualify for honors)
12	

Summary of Requirements:
Program with Greater Emphasis on One Literature

3	one three-course introductory literature sequence in French or Spanish, or the agreed upon alternative in Italian
5	courses in the same Romance literature
3	courses in a second Romance literature
1	21500 course in French or Spanish, or the agreed upon alternative in Italian
—	BA paper (if the student wishes to qualify for 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 for French, Portuguese, or Spanish.

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 appropriate undergraduate adviser. Minor program requirements are subject to revision.

Minor in French

1	FREN 20500
2–3	FREN 21703, 21803, 21903, 22003
2–3	Literature and Culture courses taught in French
6	

Minor in Italian

1	ITAL 20400
5	Literature and Culture courses taught in Italian
6	

Minor in Portuguese

1	PORT 21500
2–3	PORT 21700, 21800, 21900, or 22003
2–3	Literature and Culture courses taught in Portuguese and/or history discussion sessions held in Portuguese
6	

Minor in Spanish

1	SPAN 20400, 20402, 20601, 20602, or 21100
2–3	SPAN 21703, 21803, 21903, or 22003
2–3	Literature and Culture courses taught in Spanish
6	

Faculty

K. Austin, A. Bernadó, P. Cherchi, F. de Armas, D. Delogu, P. Desan, D. Desormeaux, N. Di Vito, R. Giles, M. C. Grangier, A. James, A. Lima, M. Lozada, A. Lugo-Ortiz, A. Maggi, A. Melo, R. J. Morrissey, L. Norman, T. Pavel, R. Rubini, M. Santana, J. Sedlar, J. Steinberg, V. Vegna, R. West

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

Courses: Catalan (CATA)

Language

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.*

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. *Autumn.*

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. *Winter.*

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. *Spring.*

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. Spring.*

13100. Catalan for Reading and Research Purposes. *Prior knowledge of Catalan not required; some familiarity with a Romance language recommended.* This is an intensive one-term course intended to provide students with the basic linguistic

tools for carrying out research and being able to read in Catalan. A variety of texts from multiple sources (newspapers, journals, literary works) are provided through which grammatical structures are analyzed in context so that students acquire a fundamental knowledge of Catalan grammar and vocabulary. While the course won't focus on the conversational side of the language, the basic elements of pronunciation are taught so that students can gain a preliminary understanding of spoken Catalan. Translation into English may be used as a complementary exercise according to students' interests. This course is the ideal fit for students interested in taking CATA 21900 (Introduction to Catalan Literature) in winter quarter 2010 or PhD students in the Department of Romance Languages and Literatures who would like to take the language requirement exam in Catalan. *A. Bernadó. Autumn.*

26400/36400. Natural History of Dialogue. (=SPAN 26400/36400) The purpose of this course is to study the development and change of dialogue patterns, considering their spreading in time and their cognitive import in different historical epochs. Starting from Catalan and Spanish contexts, the course surveys the history of dialogic subgenres (heuristic, comic, poetic) and the hermeneutic value of dialogue and its social implications, from a selection of works and authors which have built up the European imagination in different intellectual fields. Using a variety of dialogical compositions as models, students examine their ideological, discursive, and cognitive properties. The course also provides students with historical and sociological background to understand the change of patterns in the critical periods, as well as to identify other dialogical pieces that match the studied properties. Discussion and further reading are strongly encouraged. Teaching is in English, and texts are in English, Catalan, or Spanish (translation for these texts is provided). Knowledge of French or Italian is also welcomed. *A. Viana. Autumn.*

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. *Knowledge of Catalan highly recommended.* 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. *A. Bernadó. Winter.*

Courses: French (FREN)*Language*

Must be taken for a quality grade. No auditors are permitted.

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.

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. *Autumn, Winter.*

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. *Autumn, Winter, Spring.*

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. *Summer, Autumn, Winter, Spring.*

13100. Introduction to French through Reading. This intensive course is intended to introduce beginning students to the French language through reading. Students read a variety of French texts from multiple sources and acquire a basic set of vocabulary and grammatical structure that enables reading proficiency in French. Reading is individualized according to students' needs and desires. This course is intended for students with little to no background in French. *Summer.*

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 (complete sequence offered), 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. Ecrire en français. *PQ: FREN 20300 or placement. Must be taken for a quality grade.* 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 in which writing essays in French are required: French literature classes on campus, the Autumn Paris Civilization program, or the academic yearlong program in Paris. It is also strongly recommended for students who wish to take the advanced proficiency exam in French. *Autumn, Winter, Spring.*

20600. Expression orale et phonétique. *PQ: FREN 20300 or placement. This course does not count toward major or minor requirements. Must be taken for a quality grade.* This course focuses on developing the tools necessary for advanced oral proficiency in an academic context. Through active class participation involving a number of class presentations, students practice a variety of discourse styles (e.g., debates, lectures, seminars, interviews). Special emphasis is placed on correct pronunciation. *Winter.*

Literature and Culture

All literature classes are conducted in French unless otherwise indicated. Students who are taking a course for credit toward the French major or minor do all work in French. With prior consent of instructor, nonmajors may write in English.

21500/31500. Stylistique et analyse littéraire. *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. *A. James. 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 of the Middle Ages, the sixteenth and the 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. Introduction à la littérature française II. 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.*

21903. *Introduction à la littérature française III. Littérature à l'Age des Révolutions.* PQ: FREN 20400 or 20500, or consent of instructor. An introduction to some major nineteenth-century French literary works, this course emphasizes the main cultural debates of the period through some close readings and discussions. We study various literary genres from early Romanticism to the rise of Symbolism. Authors include Chateaubriand, Mme de Staël, Benjamin Constant, Balzac, George Sand, Hugo, Musset, Zola, Lamartine, Baudelaire, Rimbaud, Verlaine, and Mallarmé. *D. Desormeaux. Autumn.*

22003. *Introduction à la littérature française IV. 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. *A. James. Autumn.*

23300/33300. *Jean-Jacques Rousseau, Les écrits autobiographiques.* This course concentrates on *Les Confessions* but also includes a reading of *Les Rêveries d'un promeneur solitaire*. We tie these works into Enlightenment thought and Rousseau's political works. Readings in French; written work in French or English depending on student's specialization (major, minor). Discussion in French, but students may speak in English. *R. Morrissey. Winter.*

24500/34500. *L'Ordre du temps: Mémoires, Histoire et Autobiographie.* Ce séminaire tentera de tracer les grandes lignes de l'évolution littéraire du genre des Mémoires pendant la première moitié du 19e siècle en France. Les Mémoires représentent, depuis la Renaissance jusqu'à la Révolution, le récit de vie de quelques hommes de mérite qui sont en conflit direct avec le pouvoir. Ce genre est lié aux revendications des grands hommes politiques qui, une fois marginalisés par le pouvoir d'un monarque qu'ils ont grandement servi, emploient ce moyen pour rappeler ce qu'on leur doit dans la réalité sociale comme dans l'Histoire. Le genre exprime aussi toutes sortes de préoccupations conflictuelles au fur et à mesure que le temps passe. D'importants travaux de recherche sur les Mémoires d'Ancien Régime ont montré jusqu'à quel point la pratique des Mémoires contribue à l'avènement d'une expression «documentaire» de soi qui amalgame plusieurs modèles du discours: moral, politique, religieux. Notre démarche consistera à aborder plusieurs textes écrits au 19e siècle que l'on considère encore aujourd'hui, comme des œuvres inclassables, dont la forme transcende les frontières conventionnelles du récit romanesque, autobiographique et historique. Il s'agira d'analyser (formellement, thématiquement et rhétoriquement) le statut problématique de ces récits dans l'histoire littéraire, afin de saisir la complexité de leur apport à l'Histoire et de montrer aussi leur place légitime dans la littérature proprement dite. *D. Desormeaux. Autumn.*

25000/35000. *Molière.* (=FNDL 28470, TAPS 28470) PQ: FREN 21703 or consent of instructor. Molière crafted a new form of satirical comedy that revolutionized European theater, though it encountered strong opposition from powerful institutions. We read the plays in the context of the literary and dramatic traditions that Molière reworked (farce, commedia dell'arte, Latin comedy, Spanish Golden Age theater, satiric poetry, the novel), while considering the relationship of laughter to social norms, as well as the performance practices and life of theater in Molière's day. Classes conducted in French. *L. Norman. Autumn.*

25600/35600. *Realism and Its Returns in Twentieth-Century France.* PQ: Advanced standing and consent of instructor. This course examines the influence and continuation in twentieth-century French literature of the great realist enterprise of the previous century. Beginning with the crisis of naturalism in the late nineteenth century, we consider the inflections given to literary representation by historical cataclysm, the avant-garde critique of the novel, and the postwar "age of suspicion." We investigate the reformulations of literature's relationship to reality offered by theories of literary commitment and by the experiments of the Nouveau Roman. Finally, we evaluate the phenomenon of the "return to the real" in contemporary French literature. Readings include works by Aragon, Céline, Sartre, Robbe-Grillet, Sarraute, Perec, and Pierre Michon. Classes conducted in French. *A. James. Spring.*

26300. *Women in French Literature.* (=GNDR 26301) This course focuses on literary production by women from the Middle Ages to the present, with special emphasis on the impact of women on French literary culture, representations of gender in French society, and the possibilities of women's self-fashioning through literature. Classes conducted in French; texts in English and the original. *D. Delogu. Spring.*

27100/37100. *Égalité des races dans la francophonie.* (=CRES 27100) La réflexion anthropologie sur la Caraïbe commence avec les premières explorations européennes au cours des 15e et 16e siècles. Tout comme lors du développement de la colonisation, puis du système esclavagiste inauguré par le Code Noir (1685), la question raciale s'instaure au cœur même de la revendication républicaine des esclaves et de l'indépendance haïtienne. C'est cependant au milieu du 19e siècle, période où triomphe l'anthropologie positive, que paraîtront deux ouvrages majeurs sur la question raciale: *De l'inégalité des races* (1853) de Gobineau et *De l'égalité des races humaines* (1885) d'Anténor Firmin, l'un des premiers noirs à être membre de la Société d'anthropologie de Paris. Le séminaire analysera ces deux ouvrages en rapport avec l'esprit et l'histoire des idées de l'époque en mettant en évidence, à travers les réflexions théoriques et les œuvres des Durkheim, Firmin, Gobineau, Hibbert, Joseph-Janvier, Madiou, Marcelin, Moreau de Saint-Méry, Renan, Saint-Rémy, Schœlcher, l'émergence croisée et progressive d'un formidable discours sur la race dans l'histoire, la littérature et la philosophie politique, tout au long de la deuxième moitié du 19e siècle. *D. Desormeaux. Winter.*

28110/38110. *Le Roman Médiéval, XIIe-XVe siècles.* This course focuses on one of the most important literary genres of the Middle Ages: the vernacular romance. We examine the classic twelfth-century formulations of the genre, as well as the subsequent development, transformation, and eventual parody of romance forms. *D. Delogu. Winter.*

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.* This course is a study of directed readings in special topics not covered by courses offered as part of the program in French. 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

23811/33811. Bresson Against Cinema. (=CMST 23801/43801) Robert Bresson is one of the most ambitious, most enigmatic filmmakers. In an era of reflexive, ironic post-classical cinema, it sometimes seemed as though he sought to ignore film history altogether, to defy its habits and conventions—to reinvent the medium in his own terms. Yet Bresson delves deeply into questions of cinema as a mode of perception, of knowledge and belief, as a way to explore social being and singularity: the individual inextricably, often tragically bound in the transactions of modern life. In this course we consider Bresson's sources, his modes of narration, the relation of text and image, visual style and sound practice; we seek to define the special mode of attention that his films command. All readings are in English. *N. Steimasky. Spring.*

37611. Painting, Writing, and Reading in French Art around 1800. (=ARTH 46111, SCTH 37611) *PQ: Open only to students who are majoring or minoring in French, with consent of instructor.* Taking the new critical edition of Eugène Delacroix's *Journal* by Michele Hannoosh (Paris: José Corti, 2009) as a starting point, this seminar explores how reading and writing informed the art of painting in late eighteenth- and early nineteenth-century France. We discuss the transformation of *ut pictura poesis* in the wake of Lessing's *Laocoon*, the changes in artistic education around 1800 and the impact of the general boost in literacy and publishing, the responses of painters to the emergence of professional art criticism and art history, the writing practices of painters, and the place of writing and reading in specific paintings. Artists and writers discussed in this seminar include Delacroix, Denis Diderot, Jacques-Louis David, Anne Louis Girodet, and Stendhal. Texts in French. *R. Ubl. Spring.*

39112. *La Nouvelle Vague/The French New Wave.* (=CMST 33700) Neither a coherent movement nor a precise style, *La Nouvelle Vague* was nonetheless a watershed moment in the history of modernism. In this class, we study the French New Wave's emergence from the context of post-World War II modernization and Existentialism, cinephilia and film criticism and theory. With an examination of canonical and lesser-known films (1950 to early 1970s), we pursue our study from the standpoint of cinematic ontology and French cultural and political history. We explore how this cinema considerably expanded the parameters of modern art practice and intellectual thought as well as redirected assumptions surrounding the medium's formal and philosophic capacities. Films by Rohmer, Rivette, Truffaut, Godard, Eustache, Varda, Raynal, Chabrol, Rouch, Resnais, Garrel, and others are discussed. *J. Wild. Winter.*

Courses: Italian (ITAL)

Language

Must be taken for a quality grade. No auditors are permitted.

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. Cultural awareness is enhanced through the use of authentic audio-visual materials and literary texts.

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. *Summer, Autumn.*

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. *Summer, Winter.*

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. *Summer, Spring.*

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.

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. *Autumn.*

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. *Winter.*

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. *Spring.*

20400. 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. 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 taking a course for credit toward the Italian major or minor do all work in Italian. With prior consent of instructor, nonmajors may write in English.

21900/31900. Dante's Divine Comedy 1: Inferno. (=FNDL 27200) This is the first part of a yearlong course focusing on Dante's masterpiece. We examine Dante's *Inferno* in its cultural (i.e., historical, artistic, philosophical, sociopolitical) context. In particular, we study Dante's poem alongside other crucial Latin and vernacular texts of his age. They include selections from the Bible, Virgil's *Aeneid*, Augustine's *Confessions*, Ovid's *Metamorphoses*, and the stilnovist and Siculotuscan poets. Political turmoil, economic transformation, changing philosophical and theological paradigms, and social and religious conflict all converge in the making of the *Inferno*; they form a crucial part of our discussions. All work in English. *J. Steinberg. Autumn.*

22000/32000. Dante's Divine Comedy 2: Purgatorio. (=FNDL 27202) *PQ: Prior reading of the Inferno.* This course is an intense study of the middle *cantica* of the *Divine Comedy* and its relationship with Dante's early masterpiece, the *Vita Nuova*. The very middle-ness 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. 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. All work in English. *J. Steinberg. Winter.*

22101/32101. Dante's Divine Comedy 3: Paradiso. (=FNDL 21804) *PQ: Prior reading of the Inferno and the Purgatorio required; prior courses not required.* This course is an in-depth study of the third *cantica* of Dante's masterpiece, considered the most difficult but in many ways also the most innovative. We also read his scientific treatise, the *Convivio*; and his political manifesto, the *Monarchia*. All work in English. *J. Steinberg. Spring.*

22300/32300. The Literary Republic of Italy: Spaventa, De Sanctis, Croce, and Gentile. This course investigates the abiding attempt on behalf of Italian intellectuals to found national identity on a literary and philosophical canon between 1861 and 1945. We focus on the joint enterprises of Spaventa and De Sanctis, in the Risorgimento, and that of Croce and Gentile, in the first half of the twentieth century. Topics of discussion include the characterization of the Risorgimento as a new and better Renaissance, the emergence of Italian

historiography, the viability of a “national” philosophy, and the conflict between culture and politics. Classes conducted in Italian. *R. Rubini. Spring.*

23000. Machiavelli and Machiavellism. (=CMLT 25801, FNDL 21603) This course is a comprehensive introduction to Machiavelli’s *The Prince* in light of his vast and varied literary corpus and European reception. The course includes discussion of Machiavelli as playwright (*The Mandrake*); fiction writer (*Belfagor*, *The Golden Ass*); and historian (*Discourses*, *Florentine Histories*). We also closely investigate the emergence of myths surrounding Machiavelli (Machiavellism and anti-Machiavellism) in Italy (Guicciardini, Botero, Boccalini); France (Bodin and Gentillet); Spain (Ribadeneyra); and Northern Europe (Hobbes, Grotius, Spinoza) during the Counter Reformation and beyond. Classes conducted in English. Students who are taking the course for credit toward the Italian major or minor do all work in Italian. *R. Rubini. Spring.*

23203/33203. Rome in Literature and Film. (=CMST 23202/32302) We analyze films and fictional works that reflect both realities and myths about the “Eternal City,” Rome. Classical Rome is not studied; instead, the focus is on a trajectory of works, both written and cinematic, that are set in and explore late nineteenth- to late twentieth-century Rome. The goal is to analyze some of the numerous diverse representations of modern Rome that portray historical, political, subjective, and/or fantastical/mythopoetic elements that have interacted over time to produce the palimpsest that is the city of Rome. Books by D’Annunzio, Moravia, Pasolini, and Malerba; films by Fellini, Visconti, Rossellini, Bertolucci, Pasolini, and Moretti. Classes conducted in English; Italian majors and minors read the texts in the original. *R. West. Autumn.*

23900/33900. Marsilio Ficino’s *On Love*. (=CMLT 26701/36701, FNDL 21103) This course is first of all a close reading of Marsilio Ficino’s seminal book *On Love* (first Latin edition, *De amore*, 1484; Ficino’s own Italian translation, 1544). Ficino’s philosophical masterpiece is the foundation of the Renaissance view of love from a Neo-Platonic perspective. It is impossible to overemphasize its influence on European culture. *On Love* is not just a radically new interpretation of Plato’s *Symposium*. It is the book through which sixteenth- and seventeenth-century Europe read the love experience. This course analyzes its multiple classical sources and its spiritual connotations. During our close reading of Ficino’s text, we show how European writers and philosophers appropriated specific parts of this Renaissance masterpiece. In particular, we read extensive excerpts from some important love treatises (e.g., Castiglione’s *The Courtier [Il cortigiano]*, Leone Ebreo’s *Dialogues on Love*, Tullia d’Aragona’s *On the Infinity of Love*), but we also read selections from a variety of European poets (e.g., Michelangelo’s *canzoniere*, Maurice Scève’s *Délie*, Fray Luis de León’s *Poesía*). Classes conducted in English. *A. Maggi. Winter.*

24903/34903. Outsiders II: Italo Svevo. (=JWSC 20902) Jewish and Triestine, Italo Svevo was an “outsider” in many ways: culturally, geographically, and linguistically. Now included as one of the twentieth-century’s canonical writers, he is emblematic of those writers whose works move from the margins to the

center, and it is to this fascinating process that we devote much attention, as we read and analyze Svevo’s novels and short stories. We also consider the intellectual and cultural milieu of early twentieth-century Trieste, itself an “outsider” city vis-à-vis the nation of Italy. The importance of Freudian thought to Svevo’s art is discussed, as well as his creative rapport with James Joyce. All work in English. *R. West. Autumn.*

25900. The Re-Enchantment of the World: The Sacred and the Secular in Modern Literature and Philosophy. (=CMLT 25601, ENGL 25939, RLST 26701) Looking at nineteenth- and twentieth-century creative literature, memoirs, and philosophical works, we investigate the connections between modernity and new forms of religious thought. With burgeoning scientific explanations for what were once perceived as miracles, combined with the array of religious and irreligious choices offered by an increasingly secular society, how do modern thinkers approach the problem of transcendent or mystical experience? Why has the yearning toward an ultimate, sacred reality proven strong in apparently secular authors? How does a rising interest in Hindu and Buddhist philosophy impact upon ancient Western debates about the relationship between the material and the spiritual? We explore such questions through detailed engagement with a series of short but challenging readings. Authors include Giacomo Leopardi, Friedrich Nietzsche, Henry David Thoreau, Emily Dickinson, Rainer Maria Rilke, Miguel de Unamuno, Henri Bergson, Virginia Woolf, T. S. Eliot, Eugenio Montale, and Pier Paolo Pasolini. Classes conducted in English. Students taking the course for credit toward the Italian major or minor read and discuss Leopardi, Montale, Pasolini, and others in special sessions conducted in Italian. *L. Barca. Autumn.*

26500. Renaissance Demonology. (=CMLT 27601, HIST 22110, RLST 26501) This course analyzes the complex concept of demonology according to early modern European culture from a theological, historical, philosophical, and literary point of view. The term “demon” in the Renaissance encompasses a vast variety of meanings. Demons are hybrids. They are both the Christian devils, but also synonyms for classical deities, and Neo-Platonic spiritual beings. As far as Christian theology is concerned, we read selections from Augustine’s and Thomas Aquinas’s treatises, some complex exorcisms written in Italy, and a new recent translation of the infamous *Malleus maleficarum*, the most important treatise on witch-hunt. We pay close attention to the historical evolution of the so-called witch-craze in Europe through a selection of the best secondary literature on this subject, with special emphasis on Michel de Certeau’s *The Possession at Loudun*. We also study how major Italian and Spanish women mystics, such as Maria Maddalena de’ Pazzi and Teresa of Avila, approach the issue of demonic temptation and possession. As far as Renaissance Neo-Platonic philosophy is concerned, we read selections from Marsilio Ficino’s *Platonic Theology* and Girolamo Cardano’s mesmerizing autobiography. We also investigate the connection between demonology and melancholy through a close reading of the initial section of Robert Burton’s *Anatomy of Melancholy* and Cervantes’s short story *The Glass Graduate (El licenciado Vidriera)*. Classes conducted in English. *A. Maggi. Spring.*

29600. The Worlds of Harlequin: Commedia dell'arte. (=TAPS 28480) This course introduces the Italian art of theatrical improvisation or Commedia dell'arte, a type of theatre featuring masked characters and schematic plots. We look at the influence of Boccaccio's *Decameron* on the formation of stock-characters, the introduction of women into the realm of theatrical professionalism, the art of costume and mask making, and the Italian knack for pantomime and gestural expression. Readings include masterpieces in the tradition of comic theatre such as Machiavelli's *The Mandrake* and Goldoni's *Harlequin Servant of Two Masters*, as well as their renditions in film. Classes conducted in Italian; majors do all work in Italian. *R. Rubini. 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 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.*

Courses: Portuguese (PORT)

Language

Must be taken for a quality grade. No auditors are permitted.

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.

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. *Autumn.*

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. *Winter.*

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. *Spring.*

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. Summer, 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.

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. *A.-M. Lima. Autumn.*

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. *A.-M. Lima. Winter.*

21500. 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.*

Literature and Culture

21800/31800. Introduction to Latin American Cultural Theory. (=LACS 21800/31800) Students in this course discuss how Brazilian and Spanish American critics theorize about cultural production in Latin America. We read Angel Rama and Antonio Candido, Antonio Cornejo-Polar and Silviano

Santiago, Roberto Gonzales-Echevarría and Luiz Costa Lima, Roberto Fernandes Retamar and Roberto Schwarz. *A. Melo. Spring.*

23200/33200. Trends in Brazilian Fiction. (=LACS 23200/33200) This course consists of readings and discussion of some Brazilian novels, as it tries to understand the main trends in Brazilian literature in light of the nineteenth-century tradition and the tradition of modernism. It discusses the legacy of Machado de Assis and the “cultural anthropophagy” metaphor of modernism. It concludes with the discussion of works by some Brazilian contemporary novelists, including Manuel Antonio de Almeida, José de Alencar, Joaquim Maria Machado de Assis, Lima Barreto, Graciliano Ramos, and Clarice Lispector, as well as João Gilberto Noll, Cristóvão Tezza, Adriana Lisboa, and João Almino. The course includes presentations by a few of these authors (Noll, Tezza, and Lisboa). Students are able to choose specific themes and novels for class presentation and discussion, and are evaluated on the basis of their class presentation and of a final, short essay written in class. *J. Almino de Souza. Autumn.*

24000/34000. Intérpretes do Brasil. (=LACS 24000/34000) Nessa aula, iremos estudar os grandes intérpretes da cultura brasileira dos anos 20 e 30. Leremos obras como *Retrato do Brasil* (1928) de Paulo Prado, *Casa-Grande & Senzala* (1933) de Gilberto Freyre, *Raízes do Brasil* (1936) de Sérgio Buarque de Holanda e *Formação do Brasil Contemporâneo* (1942) de Caio Prado Junior. *A. Melo. Spring.*

27100/37100. Introduction to Brazilian Culture: Essay, Fiction, Cinema, and Music. (=LACS 27100/37100) During the twentieth century, literature, social thought, music, and cinema were completely intertwined in Brazil. This class is an introduction to Brazilian culture through these four types of cultural production and their interaction. We read such authors as Euclides da Cunha, Gilberto Freyre, Mario de Andrade, and Clarice Lispector, and listen to samba, bossa nova, and tropicalismo. *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.* This course is 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: Spanish (SPAN)

Language

Must be taken for a quality grade. No auditors are permitted.

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.

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. *Summer, Autumn, Winter.*

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. *Winter, Spring.*

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. *Summer, Autumn, Winter, Spring.*

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. *Autumn.*

13100. Introduction to Spanish Through Reading. 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.*

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. *Summer (complete sequence offered), Autumn, Winter, Spring.*

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 with consent of instructor (based on evaluation).* 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. 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. 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. 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.*

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 dialectical aspects. The course includes literary and nonliterary texts, audio-visual materials, and visits by native speakers of a variety of Spanish-speaking regions. *Winter, 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.

21500. 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. *H. Allen. Winter.*

21703. Introducción a las literaturas hispánicas: textos españoles clásicos. PQ: SPAN 20300 or consent of instructor. This course involves careful reading and discussion of significant works from the Spanish Middle Ages, Renaissance, and the Golden Age, including Juan Manuel's *Conde Lucanor*, Jorge Manrique's *Coplas*, the anonymous *Lazarillo de Tormes*, and the theater of Calderón. *R. Giles. Spring.*

21803. Introducción a las literaturas hispánicas: 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, Zorrilla, 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. (=LACS 21903) PQ: SPAN 20300 or consent of instructor. 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 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 Modernismo 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.*

23100/33100. César Vallejo. This course introduces the poetry and other writings of César Vallejo. In addition, we pay attention to two poets affected by his work in the United States: Robert Bly and C. K. Williams. We focus on theoretical questions about how to approach definitions of a literature of the Americas. Classes taught in English with reference to both the originals and translations of the texts. *K. Austin. Winter.*

23500/33500. Literatura y crisis económica en la España colonial. The theme of "disillusion" (*desengaño*) characterized the high point of Spanish literature in the sixteenth and seventeenth centuries. This course revisits the concept with special attention to metropolitan material instabilities and the discursive impact of the colonial enterprise over hierarchical categories like social caste, honor, and gender. Specifically the definition of gender roles and the discursive influence of social unrest and money matters are examined in Fernando de Rojas' *La Celestina*, where social and familial crises foretell later developments. Similar instabilities reoccur and produce significant ruptures when the American experience comes into play in the works of Cabeza de Vaca, *Naufragios*; Cervantes, "El Celoso Extremeño," and Carlos de Sigüenza y Góngora, *Infortunios de Alonso Ramírez*, where displacement and dissolution of selfhood become features of character. Finally, canonical attempts to solve these economic and critical ruptures, or lessen their negative effects, are examined in Pedro Calderón de la Barca's *La vida es sueño* and Francisco de Quevedo's moral poetry. The class is taught in Spanish. *E. Ruiz. Winter.*

24311/34311. Cervantes's Enigmatic Feasts: The Exemplary Novels and Don Quixote, Part II. (=CMLT 28102/38102, REMS 34301) This course focuses on *The Exemplary Novels* (1613) and *Don Quijote, Part II* (1615) from the point of view of calendared feasts. To the recently instituted Gregorian calendar, the novel superimposes at least three other time maps. First, the Julian calendar with its many feasts as depicted in Ovid's *Fasti*; second, the celestial movement through the twelve signs of the zodiac as represented by Hercules' twelve labors; and third, the Egyptian lunar calendar that leads to the knight's defeat. This meandering through calendars creates an instability and sense of unease that recalls the changes in mapping that are taking place with the discovery of America and the change to a heliocentric cosmos. The *Novelas* show an inordinate interest in feasts while, as *Don Quixote* proceeds, a kind of dilatio takes place, as *Don Quixote* diverts his route over and over again from his destination (Zaragoza and the feast of St. George). Time then becomes a subjective phenomenon that affects both the reader and the characters. We examine Cervantes's novel through the lenses of Ovid's *Fasti* and Apuleius' *Golden Ass*. Maps and paintings of the period are also examined. Classes taught in English. Students in Spanish read the text in the original language and write their papers in Spanish. *F. de Armas. Spring.*

26400/36400. Natural History of Dialogue. (=CATA 26400/36400) The purpose of this course is to study the development and change of dialogue patterns, considering their spreading in time and their cognitive import in different historical epochs. Starting from Catalan and Spanish contexts, the course surveys the history of dialogic subgenres (heuristic, comic, poetic) and the hermeneutic value of dialogue and its social implications, from a selection of works and authors which have built up the European imagination in different intellectual fields. Using a variety of dialogical compositions as models, students examine their ideological, discursive, and cognitive properties. The course also provides students with historical and sociological background to understand the change of patterns in the critical periods, as well as to identify other dialogical pieces that match the studied properties. Discussion and further reading are strongly encouraged. Teaching is in English, and texts are in English, Catalan, or Spanish (translation for these texts is provided). Knowledge of French or Italian is also welcomed. *A. Viana. Autumn.*

27401/37401. Literaturas del Caribe hispánico en el siglo XX. (=CRES 27401/37401) This course explores some key examples of the literatures of the Spanish-speaking Caribbean (Cuba, Puerto Rico, and Santo Domingo) during the twentieth century, including those of its migrant and exile communities. Questions concerning the literary elaboration of the region's histories of slavery and colonialism, militarization, and territorial displacements are at the center of our discussions. Among the authors we may read are Fernando Ortiz, Antonio Pedreira, Pedro Henríquez Ureña, Luis Palés Matos, Nicolás Guillén, René Marqués, Pedro Pietri, Reinaldo Arenas, Ana Lydia Vega, Rita Indiana Hernández, and Pedro Juan Gutiérrez. *A. Lugo-Ortiz. Spring.*

28100/38100. Love in Late Medieval Spanish Letters: The *Libro de buen amor* and *Celestina*. (=FNLD 27905) This course is a close reading of two "masterworks of Spanish literature," with an emphasis on their place in the evolution of late medieval ideas about love as the basis for inter-subjectivity and community. We pay special attention to the emerging tensions within Christian discourses about love, the effect of mass conversions from Judaism on Castilian literature, and the place of the *Celestina* in accounts of the rise of "secularism." *R. Giles, D. Nirenberg. Spring.*

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

22815. U.S. Latino Literary and Intellectual History: Subject to Citizen. (=ENGL 22815, CMLT 22401, CRES 22815, GNDR 22802, LACS 22815) How does one go from being a subject of the King to becoming a citizen? From where does one acquire the language to think of equality? In the late eighteenth century, many revolutionary Spaniards and Spanish Americans travelled throughout the Atlantic world seeking to make the philosophy of equality a reality and gain the independence of the Spanish colonies. They travelled to and from Europe and Spanish America, and on to New Orleans, Charleston, DC, Philadelphia, and New York. Through their voyages, these individuals would bring this new political language of rights to the places they visited, imbibing of this political philosophy by reading and through conversations and discussions. They produced, as well, a plethora of publications and writings that circulated throughout the Atlantic world. Through lecture and class discussion, we learn of these individuals, their circuits of travel, and their desire to create a modern world. Our focus is on the communities, individuals, and texts that were published and circulated in what is today the United States. We begin with the late eighteenth century and work our way through the nineteenth century. The course is interdisciplinary. Lecture, discussion, and most of the readings are in English. Spanish and French reading skills are useful. *R. Coronado. Autumn.*

26700/36700. Visuality in the Hispanic Avant-Garde. (=ARTH 27910/37910, LACS 26710/36710) This course studies the theoretical implications of the exchanges and correspondences between contemporary poetry, painting and cinema, and the influence of the visual arts in the configuration of the poetics of the Hispanic literary avant-garde, from cubism to the present. The objective is to establish the conditions of possibility of such relations and the methodological foundations and tools of interartistic research. Readings include works by Huidobro, Larrea, Alberti, Lorca, Dalí, Buñuel, Picasso, Miró, Paz, Pizarnik, Sarduy, Brossa, Gimferrer, Valente, and Ullán. *A. Monegal. Autumn.*

29304/39304. Looking for History: Chronicles of Contemporary Latin America. (=CRES 29303, ENGL 22907/42807, HIST 26205/36205, LACS 29304/39304) This course focuses substantively on twentieth-century Latin American history, but also gives attention to the particular style of literary journalism or "chronicles" characteristic of the instructor's own writings. In other words, this course explores *how* chroniclers of contemporary Latin American history produce this particular genre. Texts give an overview of the contemporary history of Bolivia, Colombia, Cuba, El Salvador, Mexico, Nicaragua, and Venezuela, with a full course session devoted to chronicles of Che Guevara. All work in English. *A. Guillermprieto. Autumn.*