

# Requirements: Modern Languages and Literatures

## *Humanities Division*

Study in the Department of Modern Languages and Literatures (MLL) aims to deepen the understanding of other languages and cultures in their uniqueness and diversity, to develop the communication and analytical skills which provide a window to those cultures, and to invite reflection on the literary traditions and societies represented by the eight disciplines of the department. Though literature and cinema courses are usually taught in the original languages, the department also offers some courses taught in translation. These allow students with limited or no knowledge of the target language to explore the richness of the literary and cultural heritage of the language traditions taught in the department. In addition, MLL regularly contributes courses to several interdisciplinary programs on campus, including Asian and Middle Eastern studies, comparative world literature, Islamic civilizations and cultures, Latino/a studies, and women's and gender studies, while also providing opportunities both for creative writing in foreign language and for understanding the practice, theories and history of translation. Further, the department is committed to Community Engaged Learning (CEL), and the peer-teaching program of the Kenyon Intensive Language Model (KILM) stands as one of the most unique and celebrated features of MLL. Finally, all students who take courses in MLL are strongly encouraged to study abroad, especially majors and minors, and the department works closely with the Center for Global Engagement (CGE) in order to advise students on the most appropriate off-campus study options for their particular interests and academic goals.

## Placement Examinations

During the Orientation Program, language placement tests will be made available to incoming students. The list of departmental recommendations regarding placement will be made available to faculty advisors as soon as the tests have been processed, in order to facilitate registration.

Students who have studied more than one foreign language in secondary school and are considering courses in more than one language or literature should take the placement test in the language in which they feel most competent or which they are most likely to continue studying at Kenyon. It is usually possible for students to take a second placement test in the time period allotted for placement tests during orientation. Arrangements can also be made with individual instructors to determine placement for the other language or languages.

Students who have scored 3, 4 or 5 on the College Board Advanced Placement test in language or literature, or 540 or above on the SAT II test in language, need not take a placement examination in that language and will have fulfilled the College's second language proficiency requirement. Kenyon faculty advisors will have a list noting any Advanced Placement credit and will recommend appropriate courses. However, any student who enters Kenyon having already satisfied the language requirement with prior test scores (as outlined here) may still take the placement test and is encouraged to do so.

It will not affect fulfillment of the language requirement but may help faculty to better determine the appropriate course(s) for further study.

Depending on a student's interests, language background, and the results of the placement test, many departmental offerings listed in this catalog are available and appropriate for diversification credit. It is not unusual for students with four to five years of language study in high school to be recommended for a more advanced course (i.e., a course numbered 321 or above), and first-year students can enroll in advanced courses if that is where they place.

## Program of Study

### *New Students*

Students new to MLL will want to consider courses appropriate to their level of placement or previous coursework in a language, and this is especially true for incoming, first-year students. The department structures its curriculum according to a developmental model of the competencies needed to achieve increasing degrees of proficiency, and because of the intensive language model at the first-year level, it is not uncommon for incoming students with no knowledge of language to reach an advanced level of near fluency by graduation. Beyond the beginning and intermediate levels, students can explore a broad range of offerings on particular content and with focus on more advanced skills, such as writing, discussion and analysis. In addition, after the intermediate level, students are prepared for study abroad and are advised on the best options for off-campus study, if interested.

As outlined below, the Program of Study presents unique opportunities at each stage, as well as an exciting selection of translation and MLL special topics courses that, in most cases, may be taken at any stage. In fact, these courses can be an excellent point of entry for students with limited or no knowledge of a particular language to discover the richness of one or more of the literary and cultural traditions taught in the department. Indeed, coursework in MLL, though anchored in language study, is truly about the people, places and artistic production of the eight languages we teach (Arabic, Chinese, French, German, Italian, Japanese, Russian, Spanish). Focusing on the diverse cultures of these traditions, students can expect to learn about works of visual art, performance, literature, cinema, translation, social movements, politics, history and so much more. The MLL faculty is composed of accomplished scholars, authors, poets and translators who are committed to preparing our students for life after Kenyon, and many of our graduating seniors go on to pursue Fulbright fellowships, graduate programs, teaching positions, diplomacy work, jobs in international relations, humanitarian initiatives and creative writing. Language learning, in these ways, is not an end, but rather a point of departure, and we work closely with the Career Development Office (CDO) to ensure that our majors and minors are informed about the many paths an MLL degree can open.

### *Beginning and Intermediate Levels*

Courses numbered 111Y–112Y are beginning language classes, which also satisfy Kenyon's second language proficiency requirement. These courses stress the acquisition of the four basic language skills (oral comprehension, speaking, writing and reading), while incorporating some cultural and/or literary materials. All introductory language courses

listed as 111Y–112Y are taught through the Kenyon Intensive Language Model (except Arabic), an approach that allows students to gain in one year the linguistic competence and cultural literacy normally acquired after one and a half to two years of non-intensive study. KILM classroom activities stress communication and classes with the professor typically meet four to five times per week. Additionally, there are three to four required sessions with a Kenyon undergraduate Apprentice Teacher, working with a group of approximately six to eight students, usually in the late afternoon or evening. These are arranged during the first days of class each semester.

Courses numbered 213Y–214Y are middle-level or intermediate classes. These courses continue to develop the basic skills introduced in the beginning-level classes, usually with increasing emphasis on cultural materials, vocabulary and reading skills. The classes usually meet three days per week, and though non-intensive, have one or two additional hours per week with the Apprentice Teacher.

### *Early Advanced Level*

The following courses serve as an introduction to more advanced study of literature, film and culture, while continuing the development of language skills. Students are recommended for these courses on the basis of their scores on the placement examination, AP credit or previous coursework in the language.

Depending on placement, these courses and those at the advanced level (see below) may also be appropriate for incoming students in their first year at Kenyon, and consequently, any first-year student who places at the early advanced level or above may enroll directly in the course(s) corresponding to that placement.

ARBC 321 Advanced Arabic  
CHNS 321 Advanced Chinese Language and Culture  
CHNS 322 Advanced Chinese Language and Culture  
FREN 321 Advanced Composition and Conversation  
GERM 321 Advanced Composition and Conversation  
ITAL 321 Advanced Italian  
JAPN 321 Advanced Japanese Language and Culture  
RUSS 321 Advanced Russian  
RUSS 322 Advanced Russian Language and Literature  
SPAN 321 Literature and Film: Advanced Writing in Spanish

### *Advanced Level*

At the 300 level (normally above 321), students can select from a number of introduction to literature and more advanced courses, including those on cinema. These courses are seminars that focus on discussion, analytic or creative writing, and close reading.

### *Courses in Translation*

Several language disciplines in MLL also offer a selection of courses taught in English translation. Normally numbered in the 220s for literature and 250s for cinema, these courses have no prerequisite and can be taken by students at any time, though they are encouraged for students in the first or second years as a way to gain exposure to the arts,

cultures and histories of the language traditions taught in the department. Because they are taught in English, these courses do not fulfill Kenyon's second language proficiency requirement, but may be taken by MLL majors to satisfy certain degree requirements.

### *Special Topics, MLL Courses and Community-Engaged Learning*

Each year, faculty in MLL create special topics courses (normally designated in the particular language discipline and numbered 191, 291, or 391). These are new courses that typically reflect the most recent, ongoing teaching interests of faculty, and they may be offered only once, or eventually added to the permanent curriculum. Similarly, faculty in the department are often developing new MLL courses that are either team-taught across language disciplines or that do not correspond directly to any single language discipline because they are designed to be broader or more interdisciplinary. Students who take these courses can, in most cases, receive degree credit in the language disciplines of their chosen MLL major or minor, with permission of the instructor. Finally, the department also regularly offers Community-Engaged Learning courses, either in a particular language discipline as permanent or special topics courses or as MLL courses. These are courses connected to a community partner that may also have an internship component.

## Requirements for the Major

### *The Curriculum*

Students who major in MLL focus their studies by choosing from among three types of majors:

1. Literary, Cultural and Linguistic Studies: Track I (study in one language)
2. Literary, Cultural and Linguistic Studies: Track II (Study in two languages)
3. Interdisciplinary Studies: Track III (study in one language in relation to one or more other disciplines)

The specific course of study, which constitutes each of these major tracks, is devised by the student in consultation with an MLL faculty advisor, whom the student chooses when declaring the major. This consultation between the student and the student's MLL advisor is important for several reasons. Since course offerings will vary from one year to the next depending on the curriculum and staffing, a well-designed plan of study is essential for ensuring that the completion of the student's preferred major in Track I, II or III is feasible, in light of the units required and actual courses offered within the timeframe toward degree completion. There may be cases, particularly for Track I majors in certain languages, where study abroad and/or summer study are necessary in order to fulfill the minimum number of units in the language discipline. In other words, some degree options, depending on the desired Track (I, II or III) and/or language(s), may not be appropriate for some students. Hence, when declaring a major in MLL, no matter the Track (I, II, or II), students must draft a viable plan of study (anticipated courses by semester) toward completion of the degree with the MLL advisor and have this plan approved by the MLL Chair. Track III majors will also need to include a short proposal about the interdisciplinary nature of their course of study (see below). Such plans may be revised as the student progress toward the degree but will nevertheless serve as a guide.

All students majoring in the department must, as part of the Senior Capstone, take a language-competency examination, given at the beginning of the senior year. Track II majors must take an examination in each of their two languages. In addition, all students majoring in the department must submit a written project (either a research paper for the Senior Capstone or an honors thesis).

Students who have received an Advanced Placement score of 4 or 5 in language may apply a half (0.5) unit of credit toward a major in Track II or III. Students who have received an Advanced Placement score of 4 or 5 in literature may apply a half (0.5) unit of credit to any one of the three majors.

For information about departmental minors, please see below.

*Literary, Cultural and Linguistics Studies: Track I (study in one language)*

This major cultivates the skills of literary and film analysis and the appreciation of the cultural, socio-political, and historical contexts for artistic production in various media and genres. It often also takes into consideration the central questions and practice of translation.

**Course requirements: four (4) units (minimum).** Track I majors take a minimum of four (4) units of literature courses in the chosen discipline. Depending on the language of study, they also may need to take courses covering a certain range of time periods, according to their chosen discipline: in French, a minimum of one pre-1800 and one post-1800 literature course (which can also be satisfied with the "Introduction to Literature" sequence); in Spanish, a minimum of one pre-1900 and one post-1900 literature course. Track I majors in French, German or Spanish must take at least one semester of Introduction to Literature (FREN 323, 324; GERM 325, 326; SPAN 324, 325, 330, 335, 337; for all other languages, this requirement is optional) or the equivalent course taken off campus (with prior approval by the department), preferably when they begin their work toward the major. Because they tend to cover larger periods of time, "Introduction to Literature" courses normally do not fulfill the time-period requirement described above for French and Spanish; however, if a majority of the works studied in a particular "Introduction to Literature" course were written within the time frame of the requirement (either pre- or post-1800 for French, pre- or post-1900 for Spanish), then the course could fulfill the requirement by petition and with faculty approval. Most other courses should be at the advanced level (i.e., upper 300 level), with the exception of some courses in translation, cinema or special topics.

*Literary, Cultural and Linguistic Studies: Track II (study in two languages)*

The aim of this major program is twofold: to develop the four language skills (oral comprehension, speaking, writing and reading) in at least two modern languages other than English, and to develop the intercultural competencies that are an integral part of language study.

**Course requirements: five (5) units.** Language courses or culture/literature/film courses in the languages drawn from two disciplines within MLL are required.

**Primary language:** Students must take at least two (2) units above the 213Y–214Y level (i.e., four advanced-level language courses or culture/literature/film courses taught in the language discipline, minimum). A course at the introductory level (111Y–112Y) in the student's primary language does not count toward this major; however, with permission of instructor, courses in translation may.

**Secondary language:** The number of units depends on the student's level when beginning study of that language at Kenyon:

- Students who begin their secondary language at Kenyon by taking 111Y–112Y must take:
  - 111Y–112Y, 213Y–214Y
  - a half (0.5) unit course (321 or above) taught in the language discipline
- Students who initially place into the 213Y–214Y course must take at least:
  - 213Y–214Y
  - a half (0.5) unit course (321 or above) taught in the language discipline
- Students who initially place into a more advanced course (321 or above), however, must take at least:
  - one and a half (1.5) units above the 213Y–214Y level (i.e., three semesters of coursework taught in the language discipline at an advanced level)

In ALL of these cases, at least a half (0.5) unit in the secondary language must be taken at Kenyon.

Interdisciplinary Studies: Track III (study in one language in relation to one or more other disciplines)

This major program is designed primarily for students who seek to explore the relations between language and other disciplines, combining advanced work in language, culture and literature taught in the department of MLL (or MLL comparable courses taken off campus with MLL approval) with studies in one or more other (secondary) fields. These may include, but are not limited to, anthropology, art, classical studies, drama, economics, film studies, history, music, philosophy, religion, English, International Studies, the sciences and women's and gender studies. As part of the declaration of the major, the student will submit to the MLL department chair a 250-word written statement — prepared in consultation with the major advisor — articulating a coherent plan of study. This plan, accompanied by a list of courses, will specify the student's areas of interest both within and outside of MLL and may focus on: texts representing a geographical area; a time period; a genre represented in the MLL curriculum (novels, essays, poems, plays, short stories, testimonials, films and works of visual art), and disciplines or themes to be concentrated on outside of MLL. This statement of the plan of study will be used as a guide and may be revised in consultation with the major advisor as the student progresses toward the degree.

The Senior Capstone (see description below) in the Interdisciplinary Studies of Track III offers the opportunity to combine the chosen disciplinary perspective(s) and language focus in a culminating written project. Recent examples of Senior Capstone essays in Track III include:

- cultural preservation in ethnic minority Chinese writing (Chinese)
- gender, ethnicity and nationhood in West African women's writing (Francophone)
- stylistic and thematic intersections between Cubist art and poetry in early 20th century France (French)
- the history of the Berlin Wall and its significance for both East and West Berliners (German)
- perspectives on music under National Socialism in the representation of the "Comedian Harmonists" in Joseph Vilsmaier's film "The Harmonists" (1997) (German)
- influences of Italian immigrant artists on American artistic expression in the early 20th century (Italian)
- sociocultural contexts of the all-female musical Takarazuka Revue in Japanese society (Japanese)
- censorship in the former Soviet Union as seen through the evolution of Nikolai Zabolotskii's poetry (Russian)
- male homosexuality and changing ideas of the family through Mexican film (Spanish)
- avant-garde art of 1947-56 in the context of cultural politics of the Franco regime (Spanish)

**Course requirements: five (5) units.** This major requires 10 courses (5 units): six courses (3 units) in the language discipline within the MLL Department and four (2 units) in the secondary field(s), as follows:

- In MLL, a minimum of six courses (3 units) above the 213Y–214Y level, normally, taught in the target language, including at least three advanced courses (1.5 units) in the specific language discipline of study (i.e., Arabic, Chinese, French, German, Italian, Japanese, Russian, Spanish).
- In the secondary field(s), a minimum of four courses (2 units) related to the focus articulated in the plan of study. Courses offered both at Kenyon (not in MLL) and outside Kenyon will be approved by the MLL department advisor and/or the Chair on a case-by-case basis.

## Senior Capstone

All departmental majors are required, as part of the Senior Capstone, to pass a language-competency exam in the language(s) of their major. These exams are normally administered early in the fall semester of the senior year. The second-language exam for Track II (study in two languages) majors is administered on the same day as the exam for minors. In addition, each of the three majors offered by the department requires a written project, the first draft of which is usually due in the second week of the spring semester. An oral exchange in the language of the major, based on the content of the written project, takes place within three weeks of the submission of the final draft. The MLL senior liaison will share a detailed description of the due dates, expectations and requirements for the Senior Capstone essay with declared majors. For all three major tracks, the written portion typically consists of a 20-page (double-spaced) research paper, written in the target language with a reasonable degree of accuracy and fluency. In some cases, however, a

student may be granted permission by the first reader to write in English, depending on the major track and the student's proficiency.

## Honors

Especially well-qualified majors may be approved by the advisor and/or a majority vote of the faculty in the discipline (when possible) to pursue honors and will be required to enroll in MLL 498 Senior Honors, generally during the spring semester, for a half (0.5) unit of credit. The senior honors enrollment form is available in the registrar's office. A substantial portion of the honors project, to be defined by the student and the advisor, should be submitted to the advisor by the end of the first week of the spring semester. The honors thesis is typically written in the target language with a suggested length of 50–75 pages; it is defended during an oral exchange with the discipline and an outside expert in the late spring.

Additional information about the Senior Capstone and Honors is available from the Department of Modern Languages and Literatures.

## Requirements for the Minor

The department provides students with the opportunity to declare a minor in Arabic, Chinese, Italian, Japanese or Russian. Because entering students who might want to declare a minor may or may not have had previous experience in the language, we offer two different minor tracks within the department.

1. For students who have had limited or no previous instruction in a language, the minor will consist of:

- a minimum of two and a half (2.5) units in the minor, of which one (1) unit of coursework is above the 213Y–214Y level.

In this case, please note that this means a student who chooses to pursue a minor will have to begin his or her study of the language at Kenyon before the junior year.

2. For students who have had significant experience in the language, and who have placed (normally by an Advanced Placement test score or a Kenyon placement test) into a 300-level class, the minor consists of a minimum of two (2) units of 300-level or equivalent courses (see below).

With respect to 200- or 300-level courses in the discipline of the minor which may be offered in English translation (such courses on literature, film or culture), students may apply up to a half (0.5) unit of those classes to the minor. The remaining course(s) must be taken in the target language.

In cases of limited course availability, off-campus study may be necessary in order to complete a minor. Students interested in these minors, therefore, are strongly encouraged to undertake study abroad, as are all students in MLL.

Students should not expect to fulfill the requirements for the minor by registering for Individual Study.

### *Additional Requirements for the Minor*

- In order to declare a minor in a language, students must obtain approval for the minor from the chair of MLL and from the faculty advisor by the end of the second full week of the first semester of their senior year, at the latest.
- Students must pass a language-competency test appropriate to minors, administered in the fall semester of their senior year.
- A minimum of one (1) unit toward the minor must be completed in residence.

### Transfer Credit Policy

The MLL Department will accept a limit of one and a half (1.5) Kenyon units of summer school credit, taken at an approved academic institution toward the major/minor.

Any courses taken off campus, to be used toward the second language proficiency requirement at Kenyon, must be pre-approved by the MLL department and registrar prior to taking the course. For more on this policy, please see the [registrar's page](#), where all guidelines are given.

### Courses in Modern Languages and Literatures

#### *MLL 251 World Cinema*

*Credit: 0.5*

This course analyzes artistically significant films from different cultures that address a given theme, such as the tension between obedience and autonomy or love and loss, and course material varies according to topic. Students explore how the films' cinematic qualities convey thematic content. The discussion format asks students to reflect on their own values, behavior and ability to make thoughtful life choices. Readings on the theme complement consideration of the historical and geographical settings of the films. The course emphasizes the development of interpretation through varied writing assignments to conclude with a short research paper. Coursework includes collaborative preparation for class discussion, weekly posts, journal entries, an essay, a mid-term and final exam. Attendance at screenings outside of class is required. Films are subtitled. This course can count toward the film major, international studies, and the fine arts diversification requirement (when paired with another film course), as well as for the Comparative World Literature Concentration. The course is open to first-year students. No prerequisite. Offered annually.

#### *MLL 331 Introduction to Linguistics*

*Credit: 0.5*

This course develops a broad understanding of human language — what it is, what it is used for and how it works. It serves as an introduction to contemporary linguistic theory and methods of linguistic analysis, such as phonetic transcription; phonological, morphological and syntactic analysis; the meaning of expressions; language change; the acquisition of language by young children and adults; and the role of language in society.

Students develop basic skills and techniques for learning how particular languages work and behave. Additionally, the organizing principles of language and the diversities and similarities of language systems are discussed. This class provides the basic concepts necessary for further linguistic study. The course will be taught in English. No prerequisite.

*MLL 401 Senior Seminar: Discovery and Research in the Disciplines*

*Credit: 0.25*

With this course students gain an overview of the discipline of Modern Languages and Literatures. Discussion focuses on readings by scholars which survey developments in various sub-fields of the discipline, such as language learning, cultural studies, feminisms, race and ethnicity, and translation studies. In addition, the course supports the majors' successful completion of their senior research project. Students articulate their individual research process, complete a literature review, write summaries and practice writing a prospectus with an annotated bibliography. Supplementary individual research and writing guidance is available throughout the semester. Several writing workshops develop collaborative engagement and focus on the writing process. The course is a seminar, taught by the faculty coordinator with presentations by other MLL faculty as well. The course counts toward the major in MLL and is offered on a credit/no credit basis.

*MLL 493 Individual Study*

*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

*MLL 498 Senior Honors*

*Credit: 0.5*

This course offers independent study for senior candidates for honors, under the direction of the honors supervisor. Prerequisite: permission of instructor. Normally offered in the spring semester, this course may be offered in the fall with the approval of the student's honors supervisor and the chair of modern languages and literature.

## Courses in Arabic

### *ARBC 101Y Beginning Arabic I*

*Credit: 0.5*

This is a yearlong course for students who are beginning the study of Modern Standard Arabic (MSA). The main objective of the course is to develop speaking, listening, reading and writing skills in MSA. Part of the first semester concentrates on the Arabic alphabetic writing system, pronunciation, basic conversation and an introduction to Arabic grammar. Classwork includes dictation, group conversations, listening exercises and activities focused on developing written skills. Online audio and visual materials are used to reinforce communication and vocabulary building, to expose students to authentic language resources and to help students practice inside and outside of the class. Instruction will include an introduction to the customs and cultures of the Arabic-speaking world. No prerequisite. Offered every fall semester.

### *ARBC 102Y Beginning Arabic II*

*Credit: 0.5*

This is a continuation of the introduction to Modern Standard Arabic (MSA). Objectives of the course continue to be the development of skills in writing, reading, listening and speaking. There is increased emphasis on vocabulary and grammar. Classwork includes oral participation (speaking in class, both alone and in groups), active writing activities and exercises in listening and reading comprehension. Students are expected to use online and extracurricular resources (provided by the instructor) to improve their skills and complete assignments. Some elements of Arabic dialect will be introduced, but the focus will be on MSA. By the end of the second semester, students will understand basic grammatical concepts and communicate at a novice-high level. Prerequisite: ARBC 101Y or equivalent or permission of instructor. Offered every spring semester.

### *ARBC 201 Intermediate Arabic I*

*Credit: 0.5*

The main objective of the course is to develop speaking, listening, reading and writing skills in Modern Standard Arabic (MSA) at the intermediate-novice level. Classwork includes reading comprehension activities, vocabulary building activities, giving presentations in Arabic, listening to authentic texts and guided class discussion in the target language. Students will conduct a research project using MSA as the medium for research and presentation. Students are expected to use online and extracurricular resources (some provided by the instructor) to help improve their skills and complete assignments outside of class. Prerequisite: ARBC 102Y or equivalent or permission of instructor. Offered every fall semester.

### *ARBC 202 Intermediate Arabic II*

*Credit: 0.5*

The main objective of the course is to develop speaking, listening, reading and writing skills in Modern Standard Arabic (MSA) at the intermediate level. Classwork includes reading authentic texts, vocabulary building, presenting research in Arabic, listening to authentic media (such as news, films and television programs) and class discussion in the target language. Students are expected to use online and extracurricular resources to improve their skills and complete assignments outside of class. By the end of Intermediate Arabic II, students will be able to communicate at the intermediate level and will have the ability to recognize different genres of literature, read newspapers with the use of a dictionary and comprehend basic information from media resources without the use of a dictionary. Prerequisite: ARBC 201 or equivalent or permission of instructor. Offered every spring semester.

### *ARBC 220 Arab World through Literature and Film*

*Credit: 0.5*

This course explores the broad and diverse cultures of the Arabic-speaking world through the lens of Arabic literature and modern Arab cinema. Students will examine selections of literature and films from all over the Arabic-speaking world across North Africa into the Arabian Gulf. Additionally, they will critique films primarily made in the Arabic-speaking world or about the Arabic-speaking world. By exploring multiple perspectives from inside and outside the cultures, students can begin to research the diversity and richness of this "othered" culture as well as examine its similarities with their own. Students also will explore the reality of "us vs. them" through class discussions, media depictions and their own research. Students will be exposed to a myriad of dialects and topics. This course is taught in English. Open to students with an interest in literature, translation, film, religion, art, politics, history, political science, economics, sociology and the Arabic language. No prerequisite. Generally offered every other year.

### *ARBC 321 Advanced Arabic*

*Credit: 0.5*

This course continues language study from advanced-intermediate level Arabic through advanced levels. The main objective of the course is to develop speaking, listening, reading and writing skills in Modern Standard Arabic (MSA) at the advanced-intermediate to advanced level. Classwork includes reading authentic texts, building vocabulary, presenting research in Arabic, listening to authentic media (such as news, films and television programs) and class discussion in the target language. Students will conduct research using authentic Arabic texts and online materials. There also will be opportunities to study dialect in an informal setting. Students are expected to use online and extracurricular resources to help improve their skills and complete assignments outside of class. By the end of Advanced Arabic, students will be able to communicate at the advanced level as well as to recognize different genres of literature, read newspapers with the use of a dictionary, and comprehend basic information from media resources without the use of a dictionary.

Prerequisite: ARBC 202 or equivalent or permission of instructor. Offered every fall semester.

### *ARBC 493 Individual Study*

*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in Chinese

### *CHNS 111Y Intensive Introductory Chinese*

*Credit: 0.75*

This is the first half of the basic introductory language course in Modern Standard Chinese (Putonghua). This course will develop students' basic communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The bulk of in-class work will be devoted to developing oral and aural skills. There also will be an introduction to the Chinese writing system. Class meetings range from eight to nine hours per week in the first semester and from seven to eight hours per week in the second. There will be required individual language practice as well. Offered every year.

### *CHNS 112Y Intensive Introductory Chinese*

*Credit: 0.75*

See course description for CHNS 111Y. Offered every year.

*CHNS 213Y Intermediate Chinese*

*Credit: 0.5*

This course is a continuation of CHNS 111Y–112Y. By the end of the first semester, all the basic grammar of Modern Standard Chinese (Putonghua) and another 300 Chinese characters will have been introduced. There will be extensive oral and written assignments. In the second semester, there will be a review of the basic grammar through in-class oral work and an introduction to the elements of Modern Written Chinese grammar. In both semesters, there will be two required drill and discussion sessions each week with an apprentice teacher. Prerequisite: CHNS 111Y–112Y or equivalent. Offered every year.

*CHNS 214Y Intermediate Chinese*

*Credit: 0.5*

See course description for CHNS 213Y. Offered every year.

*CHNS 221 The Pattern on Jade: Chinese Literary Tradition*

*Credit: 0.5*

This course serves as an introduction to Chinese literary traditions from the first millennium B.C. to 1911. Readings, all in English translation, include the most beloved literary texts that unify Chinese civilization through its long history, selected from early poetry and history, Confucian and Daoist classics, tales of the strange, Tang Dynasty poetry, short stories and drama written in vernacular language, and novels from the late imperial period. The discussion-based seminar will explore how Chinese literature, seen as a means of achieving immortality along with virtue, confirms social values or challenges them, and how it articulates the place of the individual in a thoroughly Confucian and patriarchal society. No background in Chinese language or culture required. No prerequisite. Normally offered every other year.

*CHNS 222 Women of the Inner Chambers*

*Credit: 0.5*

This course examines roles, images and writings of women in ancient and modern China. The integration of gender relations into cosmological and sociopolitical patterns set the tone for the representation of women in Chinese literature, theater, film and religious texts, but the notion that women were oppressed and silenced throughout imperial China is overly simplistic and needs to be reexamined. Our discussion will focus on three main themes: the gap between Confucian ideals of womanhood and the complex realities of female social roles, the construction of a feminine voice by both female writers and men writing as women, and the issue of female agency and its various manifestations within and without the domestic realm. All readings are in English. No prerequisite. Normally offered every other year.

*CHNS 223 Masterpieces of Modern Chinese Literature*

*Credit: 0.5*

With a selection of short stories and fiction by prominent writers whose career span the 20th century, this course examines Chinese modern literature that can be seen in part as the result of a constant negotiation between the social use of literature and the autonomy of literature as an art form. Emerging in the contexts of nation-building, anti-imperialism and westernization, what does literary modernity mean for a third-world literature with its literary discourse so closely linked with national discourse? We will trace the evolution from literary revolution to revolutionary literature before 1949 and examine various manifestations of resistance to the master narrative of communism before and after the Mao era. Primary texts concern a wide range of themes such as national identity, historical memory, visions of rural life and primitive communities, modernity and female subjectivity, family and romance. Taught every other year in English translation. No prerequisite.

*CHNS 251 Modern China through Film and Fiction*

*Credit: 0.5*

This seminar explores how the image of modern China has been constructed through a variety of cinematic and literary representations. Background readings and documentaries will provide basic historical narrative. Class discussions will focus on how cultural, social and political changes find expression in film and fiction, and, more importantly, how China has come to be imagined and represented as primitive, exotic, oppressive, revolutionary, modern and, most recently, postmodern and economically appealing. Some of the key issues include gender, youth, family, ethnicity, modernity, visuality, violence, identity and cultural stereotyping. The course aims to acquaint students with major works of 20th-century Chinese filmmaking and to promote students' critical understanding of Chinese literature, culture and society. All readings, films and discussion are in English. Advanced Chinese language students also have the opportunity to watch movies in Chinese and write short essays in Chinese. This counts toward the Asian Studies Concentration and the Asian area distribution for the international studies major. Normally offered every other year.

*CHNS 321 Advanced Chinese Language and Culture*

*Credit: 0.5*

This is an upper-level course for students who wish to develop and refine their ability to understand, speak, read and write Modern Standard Chinese. There will be extensive reading that deals with aspects of Chinese culture and society. Reading assignments serve as points of departure for discussion and composition. Video materials also will be used for this purpose. This course is recommended for students wishing to specialize in any field related to China. The course may be repeated for credit for a maximum of 1.5 units. Prerequisite: CHNS 213Y–214Y or equivalent or permission of instructor. Offered every year.

*CHNS 322 Advanced Chinese*

*Credit: 0.5*

This is an upper-level course for students who wish to develop and refine their ability to understand, speak, read and write Modern Standard Chinese. There will be extensive

reading that deals with aspects of Chinese culture and society. Reading assignments serve as points of departure for discussion and composition. Video materials also will be used for this purpose. This course is recommended for students wishing to specialize in any field related to China. The course may be repeated for credit for a maximum of 1.5 units. Prerequisite: CHNS 213Y-214Y or equivalent or permission of instructor. Offered every year.

*CHNS 323 Advanced Chinese II*  
*Credit: 0.5*

The course is an upper-level course for students at the Intermediate High or Advanced Low Level (on an OPI scale) who wish to further develop their communicative competence in the Chinese language and their understanding of the Chinese culture. Throughout the course, students develop their listening, speaking, reading and writing skills across the three communicative modes: interpretive, interpersonal and presentational. The course adopts a theme-based approach to learning advanced Chinese. Reading materials include newspaper articles and other authentic material such as short essays on aspects of Chinese culture and contemporary issues. Materials are arranged by thematic units and serve as points of departure for critical analysis of the content and for oral discussion and composition. Films also will be used in this course. The course is conducted entirely in Chinese and recommended for students wishing to specialize in any field of research related to China. The course may be repeated for credit for a maximum of 1.5 units. Prerequisite: CHNS 322 or permission of instructor.

*CHNS 393 Individual Study*  
*Credit: 0.5*

Students who have completed three years or more of Chinese language may be eligible for independent study in Chinese language and literature. Topics will be arranged in consultation with the instructor and may include advanced readings in Chinese literature (stories, essays, newspapers and so forth) and advanced conversation (Kouyu). Credit earned will vary depending upon the topic. Prerequisite: permission of instructor and department chair.

*CHNS 493 Individual Study*  
*Credit: 0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of

work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in French

### *FREN 111Y Intensive Introductory French*

*Credit: 0.75*

This is a yearlong course offering the equivalent of three semesters of conventional language study. Work for the course includes required practice sessions with an apprentice teacher (AT), which will be scheduled at the beginning of the semester. Class meetings and AT practice sessions are supplemented with online activities and written homework. Work in class focuses primarily on developing listening comprehension and speaking skills while reinforcing vocabulary acquisition and the use of grammatical structures. Written exercises, short compositions and elementary reading materials serve to develop writing and reading skills and promote in-class discussion. There are normally eight to nine hours of class instruction in the first semester (including AT sessions). This course is intended for students who have had no prior experience with French or who are placed in FREN 111Y–112Y on the basis of a placement exam administered during Orientation. Offered every year.

### *FREN 112Y Intensive Introductory French*

*Credit: 0.75*

This course is a continuation of the first semester of intensive introductory French. During the second semester, students further the study of the fundamentals of French including literary and cultural materials, introduced with a view toward increasing reading comprehension and writing ability, expanding vocabulary, and enhancing cultural awareness. Prerequisite: FREN 111Y or permission of instructor. Offered every year.

### *FREN 213Y Intermediate French*

*Credit: 0.5*

This course is designed for students interested in further developing their ability to speak, write and read French. The course includes a comprehensive grammar review and short cultural and literary readings, which will serve as points of departure for class discussion. Course requirements include attendance at one extra discussion section per week with a language assistant. Attendance at a weekly French table is strongly encouraged. Prerequisite: FREN 111Y–112Y or equivalent or placement test. Offered every year.

### *FREN 214Y Intermediate French*

*Credit: 0.5*

This course is the continuation of the first semester of intermediate French. Please see the description for FREN 213Y. Prerequisite: FREN 111Y–112Y or placement or permission of instructor. Offered every year.

### *FREN 321 Advanced Composition and Conversation*

*Credit: 0.5*

This course is designed to provide advanced students with the opportunity to strengthen their abilities to write, read and speak French. The conversation component of the course will focus on the discussion of articles from the current French and Francophone press, films and web sites, with the aim of developing students' fluency in French and their performance of linguistically and culturally appropriate tasks. Through the composition component, students will seek to improve their ability to write clearly and coherently in French. In order to foster these goals, the course also will provide a review of selected advanced grammatical structures and work on literary excerpts. Prerequisite: FREN 213Y–214Y or equivalent. Offered every year.

### *FREN 323 Approaches to French Literature I*

*Credit: 0.5*

In this course, we will examine representative texts — lyric poems, plays, short stories and novels — from the Middle Ages to the French Revolution. In addition to gaining a greater understanding of French literary history and of related social and philosophical trends, students will develop skills necessary for close reading, explication de texte and oral discussion. We will read complete texts rather than excerpts whenever possible. It is especially recommended for students with little or no previous exposure to French literature. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Offered every year or alternating with FREN 324.

### *FREN 324 Approaches to French Literature II*

*Credit: 0.5*

The purpose of this course is to introduce students to the study of three major literary genres — poetry, theater, and the novel — from the French Revolution to the 21st century. Readings will include the works of authors such as Hugo, Baudelaire, Lamartine, Balzac, Mallarmé, Colette, Cocteau, Camus and Sartre. Students will gain a deeper understanding of French literary history and of its relationship to major social and philosophical movements. In addition to exploring certain themes, we will see how the literature reflects important societal and intellectual debates of the time. The course will continue the development of the skills of literary analysis, guided discussion and essay writing in French. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Offered every year or alternating with FREN 323.

### *FREN 325 Contes et Nouvelles: Exploring French Short Fiction*

*Credit: 0.5*

Many of the best-loved and most original writers in French — Voltaire, Flaubert, Maupassant, Camus, Yourcenar, to name a few — experimented with short forms of fiction while simultaneously cultivating other literary genres. This course will focus on short works of fiction as a means of exploring both the French literary tradition and the parameters of the short-story genre. It will include examples of the folktale, the fairy tale, the philosophical tale, the realist short story, the fantastic tale, the existentialist short story, the fragmentary narrative in the style of the "nouveau roman," and more recent Francophone fiction. Selections from theoretical works, such as Propp's "Morphology of the Folktale" and Todorov's "Introduction à la littérature fantastique," also will help guide our understanding of the genres of short fiction. The course will be conducted in French, with occasional theoretical readings in English. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

### *FREN 328 Modern French Civilization*

*Credit: 0.5*

We will examine some of the social, cultural and political issues in contemporary France, as well as their historical context, by analyzing representative films and texts from the 20th and 21st centuries. Films and themes may include "La Grande Illusion," "Lacombe," "Lucien" and World Wars I and II; "Coup de Torchon," "Indochine" and the colonial experience; "Milou en Mai" and the fifties and sixties; and "La Haine" or "Welcome" and the impact of immigration. Students will be regularly required to view films outside of class. We also will read a textbook on contemporary France to supplement the films, and students will be required to complete an independent research project on a topic related to class discussions. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every other year.

### *FREN 337 French Drama Workshop*

*Credit: 0.5*

This course is designed to build on the oral and written skills of students at the advanced level. Students will undertake critical writing, creative writing, and performance activities. Coursework also will include attention to pronunciation, with the goal of increasing sensitivity to phonetics, intonation and expressiveness in French. Students will regularly perform improvisations, short scenes they write themselves, and scenes from authors such as Molière, Ionesco, and Camus. The largest single component of the course will be the analysis, interpretation and staging of a French play or series of scenes in the original. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

### *FREN 340 Identity in the Francophone Novel*

*Credit: 0.5*

This course will examine the theme of individual and collective cultural identity in the Francophone novel, focusing primarily on texts from the 1970's to the 21st century. We will explore literary expressions of issues of belonging, otherness, migration, ethnicity and assimilation in a wide range of sociocultural and political contexts, including working-class Montreal, rural and urban postcolonial West Africa, Judeo-Maghrebian communities of North Africa, Arab-Muslim immigration in Western Europe, postcolonial and transnational identities in the French Caribbean, and the influence of French culture in Asian and Middle Eastern communities. Authors may include Albert Memmi (Tunisia), Jean-Marie Adiaffi (Ivory Coast), Mariama Bâ (Senegal), Alain Mabanckou (Congo), Maryse Condé (Guadeloupe), Dany Lafferrière (Haiti) Dai Sijie (China), Michel Tremblay (Québec), Antonine Maillet (Acadie) and Leila Houari (Belgium). Secondary readings will engage a number of critical approaches, ranging from postcolonial to anthropological-mythological. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

### *FREN 341 Francophone Poetry*

*Credit: 0.5*

This course will focus on lyric poetry from a number of French-speaking regions including Canada, the Antilles and French Guyana, North Africa and sub-Saharan Africa. In analyzing the poetry, we will examine the relationship between concepts of human purpose and dignity, on the one hand, and modern urbanized life, on the other; the sense of connection between the individual and the land; and modes of self-definition in the context of social groups. We will read a selection of poems, ranging from those that evoke universalizing images of the human experience to those that reflect and sometimes also advocate intense political engagement with contemporary struggles in the postcolonial world. The work to be studied will come primarily, though not exclusively, from 20th- and 21st-century poets including Paul Chamberland (Québec), Gilles Vigneault (Québec), Anne Hébert (Québec), Aimé Césaire (Martinique), Léon-Gontran Damas (Guiana), Tahar Ben Jelloun (Morocco), Andrée Chédid (Lebanon), Léopold Sédar Senghor (Senegal), Jean-Marie Adiaffi (Ivory Coast), Véronique Tadjo (Ivory Coast), Jean Arceneaux (Louisiana) and Abd al-Malik (French and Congolese origin). The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y-214Y or equivalent. Generally offered every third year.

### *FREN 343 17<sup>th</sup>-Century French Literature*

*Credit: 0.5*

The works of French literature and thought in the 17th century embody what the French call le classicisme: the golden age of the national literary tradition. The belief still persists that French literature of the period, such as Racine's tragedies or Boileau's "Art poétique," rivaled the great works of antiquity. This course will introduce students to the literature and intellectual history of 17th-century France and will examine the concept of the Baroque, the ideals of the classical aesthetic which succeeded it, and the tensions that may lie beneath the classical facade. Readings will include such works as Pascal's "Pensées," plays by Corneille, Molière, and Racine, selected poems by La Fontaine, and what is often

considered the first psychological novel, "La Princesse de Clèves" by Madame de Lafayette. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every other year.

*FREN 345 Heart and Reason: 18<sup>th</sup>-Century French Prose*  
*Credit: 0.5*

We will explore the competing forces of la raison and la sensibilité as they affect developing notions of the self and of individual freedom in 18th-century France. Our readings will include some of the major works of Enlightenment thought, representative of several genres: philosophical narratives, plays, novels and autobiographical texts by such authors as Montesquieu, Voltaire, Diderot, Rousseau, Graffigny and Laclos. Our considerations of the tensions between the heart and reason also will provide some glimpses of the underside of the French Enlightenment and will reveal an ongoing dialogue between the center (Paris) and a variously constituted periphery. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

*FREN 346 Romantics and Realists*  
*Credit: 0.5*

We will read major novels and plays produced during one of the most turbulent eras of French history, from the wake of the French Revolution to the establishment of France's first viable democratic regime, the Third Republic. Works by authors such as Stendhal, Hugo, Balzac, Flaubert and Zola will provide us with a perspective on the social and political upheavals of the time. In addition to interpreting these works in relation to their historical background, we will try to understand and compare the authors' aesthetics of literary creation, their understanding of the individual's role in society, and the opposition of idealism and material forces that they portray. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every other year.

*FREN 348 20<sup>th</sup>-Century French Prose*  
*Credit: 0.5*

Though centered on the novel, this course may examine various genres including drama, short narrative and even film. Close readings of classic modern texts will illuminate questions such as the role and nature of the subject, narrative coherence and incoherence, the incorporation of marginal voices into the literary mainstream, and the relationship between literature and modernism. These texts will be situated in historical and intellectual context. Authors studied may include Marcel Proust, Samuel Beckett and Marguerite Duras. This course is designed to accommodate advanced students as well as those with less experience in French literature. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

### *FREN 352 Baudelaire to Valéry*

*Credit: 0.5*

We will explore the relationship between poetry and modernity, as well as learn techniques for the close reading of French poetic texts. Authors will include Rimbaud, Verlaine and Mallarmé in addition to Baudelaire and Valéry. The literary and philosophic consequences of the development of a poetic language that rejects all reference to the outside world, striving toward the pure or absolute text, constitutes the primary focus of the course. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

### *FREN 353 Myth and Meaning of the French Revolution*

*Credit: 0.5*

Few events in world history were as cataclysmic as the French Revolution. The purpose of this course is to acquaint students with the basic events of the revolution and to expose them to the conflicting interpretations of those events, particularly as they are portrayed in literature and film. In so doing, the course will explore different authors' visions of history and the creation of a mythology surrounding the Revolution. Discussion of fictional narratives will be enriched by allusions to revolutionary art and music in order to elucidate the role of symbol in political ideology. Readings will include selected essays and excerpts from historical narratives, as well as major works by Beaumarchais, Balzac, Hugo and Anatole France. We also will discuss major feature films by directors Renoir, Wajda, Gance and others. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

### *FREN 354 Kings, Temptresses and Werewolves: Medieval Legends from French Literature to the Big Screen*

*Credit: 0.5*

Among the most famous monarchs (not to mention cuckolds) in the Middle Ages, King Arthur remains to this day a dominant force in the collective cultural imaginary. In addition to the "once and future king," star-crossed lovers Tristan and Iseult and quests to retrieve the chalice from which Jesus drank at the Last Supper recur in film, where actors like Keira Knightly, Vanessa Redgrave, James Franco, Angelica Houston, and Richard Harris bring them to life for contemporary audiences. This course will introduce students to the most popular legends (Arthurian and otherwise) of medieval romance and lyric poetry through bilingual editions (Old French or Anglo-Norman and modern French) of twelfth- and thirteenth-century texts: Chrétien de Troyes's verse romance, "Lancelot ou le Chevalier de la Charrette," two prose romances from the so-called Vulgate or Lancelot Grail cycle, "La Queste del Saint Graal" and "La Mort le Roi Artu," selected Breton lays from Marie de France, and Thomas of Britain's "Tristan" romance. Students will study selected film versions in the contexts of their literary inspirations. Films will include John Boorman's "Excalibur," Robert Bresson's "Lancelot du Lac," Monty Python and the Holy Grail," Emilie Mercier's "Bisclavret," the 1967 movie-musical, "Camelot," the TV miniseries, "The Mists of Avalon," a feminist retelling of the Arthur legend from the perspective of its secondary

female characters, and the 2006 blockbuster, "Tristan + Isolde," with each screening to be arranged outside of class time. The course will be conducted in French; all work submitted for a grade will be in French. No prior reading knowledge of Old French or Anglo-Norman is expected. FREN 321 or 322 is recommended. Prerequisite: FREN 213Y–214Y or equivalent.

### *FREN 361 Symbolism to Surrealism and Beyond*

*Credit: 0.5*

The period extending from the belle époque to World War II saw the birth, ascendancy, and worldwide influence of French avant-garde poetry. We will study this phenomenon chronologically, beginning with the Symbolist "cult of literature" epitomized by poet Stéphane Mallarmé, moving on to "anti-literature" such as the Paris Dada movement, and ending with the Surrealist and post-World War II periods, when the literary avant-garde established itself as a powerful institution in its own right. We will study poems and some shorter prose texts by a range of authors including Paul Valéry, Guillaume Apollinaire, Tristan Tzara and André Breton. We also will discuss the relationship between literature and other arts such as painting and film. The course will be conducted in French. FREN 321 is recommended. Prerequisite: FREN 213Y–214Y or equivalent. Generally offered every third year.

### *FREN 365 Francophone Graphic Novels and Films*

*Credit: 0.5*

From "Tintin au Congo" (1929) — which is still at the core of controversies about the representations of Africa and Africans by European colonizers — to "Le Bleu est une couleur chaude" (2010) — that inspired the movie that was awarded the Palme d'Or at the 2013 Cannes Film Festival — this course is exploring and analyzing the forms and contents of a peculiar set of narratives: the Bande dessinée and the animated films of the Francophone world. Through intensive weekly reading of scholarly articles and excerpts, bandes dessinées, and films and animated films in French, we will study the historical and aesthetic evolutions of the so-called "9e art" along with a wide sample of themes it illustrates: the colonization of Africa and its postcolonial aftermath, the history of slavery, queer and gender issues and a diverse range of coming of age narratives, the linguistic tensions in Acadian Canada, the Asterix myth, a modern perspective on African society far from the Third World clichés, the forced migration and identity crisis of a Korean War orphan or the humorous discovery of Paris by a Japanese Mangaka. A Francophone Graphic novelist will visit us and work with us during the semester. Prerequisite: FREN 213Y–214Y or placement in 300 level and FREN 321 is recommended.

### *FREN 493 Individual Study*

*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict

this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in German

### *GERM 111Y Intensive Introductory German* *Credit: 0.75*

This is the first half of a yearlong course for students who are beginning the study of German or who have had only minimal exposure to the language. The first semester introduces students to the German language in all four modalities: reading, writing, speaking and listening. The work includes practice (in class, in scheduled review sessions with an apprentice teacher and using an online workbook) in understanding and using the spoken language. Written exercises and elementary reading materials completed outside class serve as a basis for vocabulary-building and in-class discussion and role-plays. Students also will write four short essays on familiar topics over the course of the semester. During the second semester there is more advanced practice in the use of the spoken and written language, and we will use short fictional and authentic cultural texts in order to develop techniques of reading. The class meets four and one-half hours per week with the professor, and an additional three hours per week with an apprentice teacher. Offered every fall semester.

### *GERM 112Y Intensive Introductory German* *Credit: 0.75*

This is the second half of a yearlong course for students who are beginning the study of German or who have had only minimal exposure to the language. As in the first semester, the work includes practice of the German language in all four modalities — reading, writing, speaking and listening — in class, in scheduled review sessions with an apprentice teacher and using an online workbook. There will be more advanced practice in the use of the spoken and written language. We will develop reading skills through a variety of fictional and cultural texts, including a short book we will read in its entirety. The class meets four and one-half hours per week with the professor, and an additional three hours per week with an apprentice teacher. Prerequisite: GERM 111Y or placement or permission of instructor. Offered every spring semester.

### *GERM 213Y Intermediate German Language*

*Credit: 0.5*

This first-semester middle-level course is designed to develop German reading, writing, and speaking skills beyond GERM 111Y–112Y. We will use a grammar text for reviewing and expanding upon aspects of German grammar from the first year. We will apply this review as we read short literary and journalistic texts, as we gain a basic understanding of films in the original German, and as we converse in German with a partner or in groups. These texts and films will serve as a point of departure for short compositions as well. Keeping a diary in German also is an integral component of the course. An apprentice teacher or language assistant will conduct a fourth weekly meeting, in addition to the three regular classes. Prerequisite: GERM 111Y–112Y or equivalent. Offered every fall semester.

### *GERM 214Y Intermediate German Language*

*Credit: 0.5*

This second-semester middle-level course is designed to develop German reading, writing and speaking skills beyond GERM 111Y–112Y. See course description for GERM 213Y. Studying the novel "Der Richter und sein Henker" by Swiss author Friedrich Dürrenmatt will be a special component of GERM 214Y. Offered every spring semester.

### *GERM 225 Rilke, Celan and Theory*

*Credit: 0.5*

In this course, we will attempt to gain an understanding of some of the most complex poetry in German in the 20th century. At least two of the poets we will study, Rainer Maria Rilke and Paul Celan, have made it into the canon of what some call "world literature." Our approach will be theoretical in that we will start with a seminal work in German aesthetics, Nietzsche's "Birth of Tragedy," and throughout the semester, we will discuss the poems side by side with philosophical and critical essays on the poems in question. German 20th-century poetry has resonated in extraordinary ways with writers in theoretically and philosophically oriented criticism. Theoretical work we will discuss in this course will include Martin Heidegger's essays "What are Poets for?" and "Language," Hans Georg Gadamer's essays on Rilke and Celan, Werner Hamacher's "The Second of Inversion," Adorno's "The Lyric and Society," and Paul de Man's "Tropes (Rilke)." In addition to Rilke and Celan, we will study poems by Else Lasker-Schüler, Stefan George, Georg Trakl, Gertrud Kolmar and Gottfried Benn. The readings will open up perspectives on the central aspects of criticism on poetry, namely the relationship between philosophical thought and poetry, the relationship between poetry and language, the problem of self-reference, and questions of history and memory. All readings will be in English. Generally offered every three years.

### *GERM 250 Politics and Gender in German Cinema After 1900*

*Credit: 0.5*

Contemporary German cinema has been criticized for its presentation of "characters whose primary sense of person and place is rarely an overt function of their national identity or directly impacted by Germany's difficult past" (Eric Rentschler). Politics seem to disappear

more and more from the German screen, whereas the New German Cinema from the 60s to the early 80s often used film explicitly as a means of coming to terms with the past. This course presents major trends in German film since 1989 (beginning with Heiner Carow's "Coming Out," a queer movie and one of the last DEFA films). We will try to reassess the often-repeated claim of the disappearance of the political. Indeed, we will look at a number of films dealing with gender and queer issues by directors such as Monika Treut ("My Father is Coming") and Kutlug Ataman ("Lola and Billy the Kid"), among others. Ataman, along with director Fatih Akin ("In July," "Head On"), will serve as an example for a breakthrough in Turkish-German film production. Discussing the work of Tom Tykwer ("Winter Sleepers," "The Princess and the Warrior" and "Perfume") will form one thematic block in this overview of the past 18 years of German film. Another group of movies that deals with the German division and re-unification, such as "The Promise," "Good-Bye Lenin" and "Go For Zucker," will be included as well. The course also introduces students to the tools of film analysis. No previous knowledge of German or film is required. Taught in English. May be taken for credit toward the German major; please consult with instructor regarding arrangements for German credit. This course paired with a film course will satisfy the fine arts diversification requirement. No prerequisite. Generally offered every three years.

Instructor: Gebhardt

*GERM 255 Myth of Nation: German Film from Nosferatu to Hitler and Beyond*  
*Credit: 0.5*

This course will examine the construction of national identity through the medium of film. For Germany, which historically looked to its writers to define its national identity, film became a very important medium for expressing this goal. In addition to a basic understanding of the terms and methods used in the formal description of film, this course provides students with the sociohistorical background to be able to understand and evaluate the role that films played in both shaping and reflecting German cultural ideals from the early 20th century through the present. The majority of films viewed in this course will represent three distinct historical epochs: (1) the Weimar period, which produced some of the greatest silent films ever made, such as "Nosferatu," "The Golem," "Dr. Caligari" and "Dr. Mabuse," (2) the Nazi period, which resulted in the artistically unequaled propaganda film "The Triumph of the Will," as well as examples of Hollywood-inspired Nazi propaganda films such as "Jew Süss;" and (3) the post-World War II period, for which we will view films made by members of the New German Cinema, like Fassbinder's "The Marriage of Maria Braun," Werner Herzog's "Aguirre: The Wrath of God," and "Wings of Desire" by Wim Wenders. Finally, we will view a number of films that represent a reaction of sorts to the New German Cinema, such as the (anti-) war film "Das Boot," as well as recent works by female filmmakers such as Margarethe von Trotta ("Rosenstraße"), Dorris Dörrie ("Men") and Vaness Jopp ("Forget America"). No prerequisite. The course will be conducted in English. The course may be taken for credit toward the German major; students should consult with the instructor regarding requirements for German credit. Generally offered every three years.

### *GERM 321 Advanced Composition and Conversation*

*Credit: 0.5*

In this course, we will explore a wide array of topics in contemporary German culture to provide advanced students with the opportunity to strengthen their abilities to write, read and speak German. Topics may include the impact of reunification on contemporary Germany, religious life and popular music. Textbooks and/or articles from the current press in German-speaking countries, films, other media and websites may provide material for conversation and composition. Students will develop fluency in German to perform linguistically and culturally appropriate tasks. The composition component will seek to improve the ability to write clearly and coherently in German. To foster these goals, the course also will provide a review of advanced grammatical structures. This course can be repeated for credit up to 1.0 unit. Prerequisite: GERM 213Y–214Y or equivalent. Offered every fall semester.

### *GERM 325 Approaches to German Literature and Culture I*

*Credit: 0.5*

This course is designed as an introduction to the study of German literature and culture beginning with the earliest writings by the Germanic tribes in the early Middle Ages and going through 1900. Students will gain a greater understanding of German literary history and of related social and philosophical trends. Other central goals include practice in the close reading of texts and acquiring a basic German vocabulary to do so. We will read samples from various genres — drama, prose, and lyric poetry. Authors and works to be studied may include the "Hildebrandslied," Walther von der Vogelweide, Martin Luther, Immanuel Kant, Ludwig Tieck, Georg Büchner (including Werner Herzog's film rendition of Büchner's "Woyzeck"), Karl Marx, Louise Otto-Peters, Gerhard Hauptmann, Karl May and others. Prerequisite: GERM 213Y–214Y or equivalent. GERM 321 is recommended.

Instructor: Staff

### *GERM 326 Approaches to German Literature and Culture II*

*Credit: 0.5*

This course provides an overview of various movements in German, Swiss and Austrian literature and film of the 20th and 21st centuries on the basis of representative textual and cinematic examples. Students will gain a greater understanding of German literary history and of related social and philosophical trends. Other central goals include practice in the close reading of texts and films and acquiring a basic German vocabulary to do so. We will read samples from various genres — drama, prose and lyric poetry. Authors to be studied may include Arthur Schnitzler, Franz Kafka, Thomas Mann, Anna Seghers, Bertolt Brecht, Heinrich Böll, Ingeborg Bachmann, Barbara Honigmann, Uwe Timm, and Judith Hermann. We also will watch films such as "The Blue Angel" (1930, von Sternberg), "The Murderers Are among Us" (Staudte, 1946), "Berlin: Schönhauser Corner" (Klein 1957), and "Aguirre: The Wrath of God" (Herzog, 1972). GERM 321 recommended. Prerequisite: GERM 213Y–214Y or equivalent.

*GERM 355 Jewish Writers in German Culture: Assimilation and its Discontents*  
*Credit: 0.5*

Heinrich Heine, Arthur Schnitzler, Franz Kafka, Paul Celan. These authors are considered among the greatest ever to have written in the German language — one might argue, in any language. And they also were all Jews. In this course, we will read short fictional texts and poems created over the last 250 years by these and other German-language Jewish artists. In addition, we will examine a variety of treatises surrounding the origins of Germany's so-called Judenfrage and the answers to the Jewish question given over time by important Jewish and non-Jewish thinkers such as G. E. Lessing, C. W. von Dohm, Karl Marx, Richard Wagner, Theodor Adorno, Jean Amery and Gershom Scholem. Even as we consider the meaning of the Holocaust's unhealable rupture in the German-Jewish encounter, the primary focus of the course is on the continuity and vibrancy of German-Jewish life and on the variety of German-Jewish cultural expression during the period in question, including after the Shoah. Other possible authors include Moses Mendelssohn, Fanny Lewald and Karl Emil Franzos in the late 18th and the 19th centuries; Theodor Herzl, Joseph Roth, and Else Lasker-Schüler in the early 20th century; Ilse Aichinger in the immediate postwar period; and Jurek Becker, Andre Kaminski, Maxim Biller and Doron Rabinovici in more recent times. Films by Ernst Lubitsch, Ruth Beckermann, and Dani Levy also are examined. Prerequisite: GERM 325 or above. Permission of instructor possible for students who have completed GERM 321. Generally offered every three years.

Instructor: Riegert

*GERM 357 Vienna 1900: The Joyful Apocalypse*  
*Credit: 0.5*

At the turn of the 20th century, Vienna was home to figures as diverse as Sigmund Freud, Gustav Klimt, Gustav Mahler, Leon Trotsky, Adolf Hitler and Bertha von Suttner, the first woman to be solely awarded the Nobel Peace Prize. How do we explain the extraordinary cultural energy of the capital of the far-flung Austro-Hungarian Empire, which was itself on the verge of disintegration? The course will first examine some of the tensions that characterized “fin-de-siècle” Vienna. These included a new urban modernism that confronted historicist architectural trends; the rise of mass politics and the disintegration of political liberalism; and the power of the Habsburg monarchy in Vienna vis-à-vis nationalist movements at the periphery of the empire. Against this historical backdrop, Vienna 1900 became home to a variety of modernist movements. We will explore significant figures in literature (Schnitzler, Hofmannsthal, Musil), music (Mahler, R. Strauss, Schanberg) and the visual arts (Klimt, Schiele, Kokoschka, Otto Wagner, Adolf Loos). We will investigate the psychoanalysis of Freud and the important role of the coffee house in cultural exchange. We will ask ourselves, where are women in all of this? Finally, we will examine the specific role of Jews played in this cultural flowering, tracing the emergence of modern Zionism (Theodor Herzl) in a context of growing antisemitism. This seminars readings and discussions are in German. Students who have completed GERM 321 should contact the instructor for permission. Prerequisite: GERM 325 or above. Permission of

instructor may be possible for students who have completed GERM 321. Generally offered every three years.

Instructor: Riegert

### *GERM 361 Images of the German Family*

*Credit: 0.5*

"Some of the greatest masterpieces of German literature thematically explore family relationships, harmonious or dysfunctional. In this course, we will look at images of the family in German and Austrian literature and film. Three masterworks from the Age of Goethe will be juxtaposed with novels, short fiction and films from the early and late 20th century. Schiller's "Intrigue and Love," Goethe's "Elective Affinities" and Heinrich von Kleist's "Earthquake in Chile" provide surprisingly different approaches to the family theme in the earlier period. Discussion of these works will provide a basis for exploring later texts, such as excerpts from Thomas Mann's "Buddenbrooks," Kafka's shorter works "The Metamorphosis" and "The Judgment," and Thomas Bernhard's 1986 novel "Extinction," which shares with Kafka's texts the outsider status of its protagonist within his family. Films may include Fritz Lang's silent movies based on the Nibelungen myth, Margarethe von Trotta's "Marianne and Juliane," and Tom Tykwer's "The Princess and the Warrior." We will analyze these works from different perspectives — for example, family history as a mirror for economic development (Mann), the family in the face of terror (Schiller, Kleist, von Trotta), and the juxtaposition of family intimacy with totalitarian power (Schiller). We will trace connections among different family images while also exploring theoretical considerations, such as the influence of the family theme on narrative structure. All readings and discussion will be in German. Prerequisite: GERM 325. Permission of instructor possible for students who have completed GERM 321. Generally offered every other year.

### *GERM 362 Contemporary German Fiction*

*Credit: 0.5*

In a special journal issue on emerging German writers, Frank Finley and Stuart Taberner write: "What is most immediately striking about the German literary market since unification, and in particular since the mid-1990s, is its sheer diversity." In this course, we will read and interpret exemplary works from the wealth of texts that form this new literature. Among the authors are emerging writers, as well as well-established writers such as Nobel Prize winner Günter Grass. Our focus for discussion will shift a number of times during the semester. We will explore issues of German history and German identity with respect to Grass's novel "Im Krebsgang" and Thomas Brussig's satirical alternative "history" of the fall of the Wall "Helden wie wir." More aesthetic and philosophical problems, such as intertextuality and memory, will guide our discussion of W.G. Sebald's "Schwindel. Gefühle." Sebald's book is related to Judith Hermann's "Nichts als Gespenster" through the theme of the travelogue. Likewise, we will discuss the poetics and narrative strategies of Hermann's stories. We will investigate questions of popular literature and generational issues ("Generation Golf") by looking at Christian Kracht's "Faserland" (which — like the Hermann and Sebald texts — can be read as a travelogue) and Benjamin von

Stuckrad-Barre's "Solo-Album." The novels "Helden wie wir" and "Solo-Album" also will be discussed in the context of their respective motion picture versions. The format of the course will be seminar-type discussion complemented by occasional presentations by students and the instructor. All readings and discussion are in German. Prerequisite: GERM 325 or above. Permission of instructor possible for students who have completed GERM 321. Generally offered every three years.

### *GERM 363 from Nietzsche to Kafka*

*Credit: 0.5*

same time, the period between the beginning of Nietzsche's productive career around 1870 and Kafka's death in 1924 is one of fundamental historical change: It starts with the rise of the German nation-state and ends after the downfall of both the German and the Austro-Hungarian monarchies. Not surprisingly, the literature of this era in the German language is marked by similar radical transformations. We will attempt to trace these changes by beginning with a discussion of Nietzsche's "Also sprach Zarathustra" (1883–85) and concluding with Kafka's fragmentary novel "Der Process." From the perspective of the changing role of literature in response to societal and historical realities, or as a depiction of states of human consciousness, we will investigate a number of additional works: for example, Hugo von Hofmannsthal's "Ein Brief," Gerhart Hauptmann's "Bahnwärter Thiel," Lou Andreas-Salome's "Fenitschka" and Arthur Schnitzler's "Leutnant Gustl," as well as poetry by Rilke, Trakl and Benn. All readings and discussion are in German. Prerequisite: GERM 325 or equivalent. Permission of instructor possible for students who have completed GERM 321. This course will be offered every two or three years.

### *GERM 366 Cinema & Sexuality in German Film After 1990*

*Credit: 0.5*

As Tanya Krzywinska writes in "Sex and the Cinema," "From the sanctioned to the forbidden, the suggestive to the blatant, evocations of the sexual have saturated cinema with a heady distillation of fleshly passions." For the German-language cinema after reunification, this is especially true, as one of the most commercially successful films of the early days of the Berlin Republic — the comedy "Maybe, Maybe Not" (Sönke Wortmann) — aptly demonstrates. Criticized for belonging to the contested "comedy wave of the 1990s," few critics are actually aware of the fact that the film is an adaptation of two queer graphic novels by the popular but nonetheless controversial gay cartoonist Ralph König. Starting with König's graphic novels and Wortmann's adaptation, the course will take us through different topics and perspectives on sexuality throughout the 1990s and the early 2000s. Among the films that will highlight these topics are "Love in Thoughts," a scandal about youth sexuality in Weimar; "Jerichow" a drama set in new Eastern States by Berlin School director Christian Petzold; "Three," an exploration of the fluidity of sexual orientation by "Run, Lola, Run" director Tom Tykwer; and "A Woman in Berlin" about the sexual violence against German women during the downfall of the Third Reich. Additional movies we will interpret include films by Fatih Akin, Michael Haneke, Ulrich Seidl, Eva Urthaler and Matthias Luthardt. We will discuss films alongside the books of which they are adaptations, as well as essays by German film studies scholars (Randall Halle, Marco Abel and Helga

Druxes, among others). Films will be screened in the original German, and most readings, as well as class discussion, will be in German. No film studies background required. Prerequisite: GERM 325 or above. Permission of instructor possible for students who have completed GERM 321. Generally offered every three years.

Instructor: Gebhardt

*GERM 374 Uncanny Love Stories: Theories of Love in German Literature from the Enlightenment to the Present*

*Credit: 0.5*

The purpose of this course is twofold: to provide an overview of the development of German literature from the 18th century to the present; and to focus on the ways different writers and thinkers (and later, filmmakers) represent the fundamental human experience of love in exceptional or "uncanny" ways. The course begins with a consideration of the role of the emotions versus reason in the German Enlightenment. We then turn to the literary works from major German authors, from Goethe to Kleist, Kafka and Thomas Mann, in which love is marked by loss, violence and tragedy and/or elevated to the realm of the aesthetic. Freud's theory of love as outlined in his psychoanalytic writings informs the course in general. The course will conclude with a selection of films from the postwar era. Readings and discussion are in German. The course will be conducted in German.

Prerequisite: GERM 325 or above. Permission of instructor possible for students who have completed GERM 321. Generally offered every three years.

Instructor: Riegert

*GERM 493 Individual Study*

*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study

preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in Italian

### *ITAL 111Y Intensive Introductory Italian*

*Credit: 0.75*

This is the first half of a yearlong course for students who are beginning the study of Italian or who have studied it only minimally. The first semester's work comprises an introduction to Italian as a spoken and written language. The work includes practice (in class and in sessions with an apprentice teacher) for understanding and using the spoken and written language. Written exercises, themes, oral reports and readings develop communicative skills. Coursework includes daily homework, chapter tests, a midterm and end-of-semester test. Offered every year.

### *ITAL 112Y Intensive Introductory Italian*

*Credit: 0.75*

This is the second half of a yearlong course for students who are continuing the study of Italian from first semester. The second semester entails more advanced work in the use of the spoken and written language. Literary and cultural materials develop reading ability and provide topics for discussion and oral presentations, as well as for writing assignments. Prerequisite: ITAL 111Y or permission of instructor. Offered every year.

### *ITAL 213Y Language and Culture*

*Credit: 0.5*

The second year intermediate level Italian course presents cultural themes of Italian life and continues the study of language structures begun in first year Italian. The course treats contemporary issues such as migration and changing familial arrangements, as well as Italy's artistic contributions to world culture, to place the country and her people in a global context. The course introduces the exceptional regional variation in geography and history that marks the country's development from antiquity to the present. Language proficiency develops through classroom discussion, oral presentations and written themes as students gain greater control of linguistic structures. Short literary selections by such authors as Dacia Maraini and Elsa Morante offer an introduction to literature in Italian. Films provide a visual complement to the written word to show the language as spoken by Italians in Italy's unique natural and urban environment. There are two evening practice sessions per week for speaking activities and film screenings. The course is in Italian. Prerequisite: ITAL 111Y–112Y or equivalent. Offered every year.

### *ITAL 214Y Language and Culture*

*Credit: 0.5*

The second semester of intermediate Italian continues the format of ITAL 213Y and examines the forms and usage of all verbal moods to understand the sequence of tenses that underpins proficient communication in Italian. Cultural topics include science, work,

sports, fashion and media. Students read selections from Italo Calvino, Dino Buzzati and Dario Fo, among others. Biweekly compositions apply the vocabulary and structures studied in each chapter. Written assignments culminate in a short paper in Italian on a cultural topic. There is a written final examination with an oral component. The course is in Italian. Prerequisite: ITAL 213Y or equivalent. Offered every year.

### *ITAL 250 Topics in Italian Cinema*

*Credit: 0.5*

The topics studied may vary from year to year and have included "Fellini on Lust, Love and Loss" and "Rossellini, De Sica and Neorealism," among others. The course is discussion-based and aims to develop an understanding of and appreciation for both Italian cinema's contribution to the art of film and its visual expression of Italian culture. Coursework includes oral presentations, short papers and a final exam. The course emphasizes the development of writing and research skills. This course may be repeated one time for a maximum of 1.0 unit of credit, if the content is substantially different the second time. The course is in English. The course is open to first- and second-year students outside of MLL, as well as any students doing degree work in MLL who wish to use the course to satisfy advanced requirements in Italian. This counts toward the film major and the fine arts distribution requirement, when paired with another film course. Attendance at film screenings is required. No prerequisite. Generally offered every year.

### *ITAL 321 Advanced Italian*

*Credit: 0.5*

This upper-level course, taught in Italian, provides an introduction to contemporary Italian literature in its historical context. The course deepens understanding of the Italian language through advanced analysis of grammar and syntax in literary texts. Beyond reading and discussion, coursework includes short response papers, a research paper, oral presentations and a final exam. Attendance at evening film showings is required. This course can be repeated for credit up to 1.0 Kenyon unit. Prerequisite: ITAL 213Y–214Y or equivalent. Offered every year.

### *ITAL 333 Introduction to Dante*

*Credit: 0.5*

Dante's analysis of the human soul from sin to redemption in "The Divine Comedy," read in Italian, is the focus of this seminar. Students explore Dante's contribution to the world's literary heritage in its cultural context, with attention to themes in medieval art and thought. The course introduces students to the range of Dante's intellectual engagement with the socio-political issues of late medieval Italy, as well. Short passages from key scholars of the text supplement ample reading selections from the three canticles of Hell, Purgatory and Paradise. Students consider issues of translation by comparing several versions of a specific canto. Coursework involves close reading, class discussion and oral presentations in Italian, as well as a research paper, a short original translation and a final exam. The course is in Italian and is not available on a pass/D/fail basis. Prerequisite: Advanced standing in Italian. Offered when enrollment is sufficient.

*ITAL 340 Survey of Italian Literature: Romanticism, Symbolism, Decadence and Modernity*

*Credit: 0.5*

This course focuses on Italian literature from the end of the 18th century to the 20th, including authors such as Foscolo, Leopardi, Manzoni, d'Annunzio and Montale. Through close reading and written analysis, it aims to develop a critical understanding of texts from Romanticism to the most significant works of the 20th century. The course sets texts in their historical context and supplements them with selected critical essays. This course also considers related contemporary cultural movements in literature and the visual arts, particularly in France and England. Beyond readings and discussions, coursework includes response papers, oral presentations, a final oral exam and a long paper. The course is taught in Italian. Prerequisite: ITAL 321 or equivalent.

*ITAL 341 Visions of Italy and Italianness*

*Credit: 0.5*

This course is designed as a survey and exploration of perceptions of Italian literary and artistic creation from the Middle Ages to the present. A choice of literary texts selected according to a variety of themes, works of art from the Middle Ages to the 20th century, and films to contextualize discussion of whether a continuity and a stream of Italian creativity can be said to exist throughout the history of Italian culture (and how to define such continuity or discontinuity). Themes may include the imagery of love, religion, family and philosophical reflections such as those on the nature of the individual. Students will read selections from both classical literary authors and contemporary authors, along with essays on the history of medieval and Renaissance painting and experiences of modernity. For cinema, they will watch films by Visconti, Fellini, Antonioni, Bertolucci and others, exploring how the themes have changed or remained the same through the Italian literary and cultural tradition. The course is taught in Italian. Prerequisite: ITAL 321 or equivalent. Offered every other year.

*ITAL 493 Individual Study*

*Credit: 0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in

advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in Japanese

### *JAPN 111Y Intensive Introductory Modern Japanese*

*Credit: 0.75*

JAPN 111Y–112Y is a yearlong course for students who are beginning the study of Japanese. This course introduces basic Modern Standard Japanese and provides students with language skills through intensive practice and with knowledge of various aspects of the Japanese culture. Students also will learn three types of Japanese orthography: hiragana, katakana and approximately 200 kanji. Class meetings range from nine hours per week in the first semester to eight hours per week in the second, including three 50-minute evening sessions with an apprentice teacher (AT). Offered every fall semester.

### *JAPN 112Y Intensive Introductory Modern Japanese*

*Credit: 0.75*

This course is the second half of JAPN 111Y–112Y. JAPN 112Y is offered in the spring. See description for JAPN 111Y. Offered every year.

### *JAPN 213Y Intermediate Modern Japanese*

*Credit: 0.5*

JAPN 213Y–214Y is a yearlong course that continues building a solid foundation in the Japanese program while developing communication skills in Japanese. By the end of the course, students will have learned all the basic grammar of Modern Standard Japanese and the cumulative total of 400 kanji. Coursework involves extensive assignments for speaking, listening, writing and reading, which will include materials about Japanese culture written in Japanese. Prerequisite: JAPN 111Y–112Y or equivalent. Offered every year.

### *JAPN 214Y Intermediate Modern Japanese*

*Credit: 0.5*

This course is the second half of JAPN 213Y–214Y. See description for JAPN 213Y. Offered every year.

### *JAPN 321 Advanced Japanese Language and Culture*

*Credit: 0.5*

In this course, we will explore a wide range of topics related to Japanese culture, such as food, religion, popular culture, and performing arts. In addition to deepening students'

understanding of Japanese culture this course also seeks to further enhance reading, speaking, listening and writing proficiency in the Japanese language. Moreover, it helps students gain skills in research and presentation in Japanese. This course is conducted in Japanese. Prerequisite: JAPN 213Y–214Y or equivalent. Offered every other year.

*JAPN 322 Japanese Culture and Society through Literary and Media Texts*  
*Credit: 0.5*

This course introduces Japanese culture through authentic materials in Japanese language, such as newspapers, fictions, essays, TV dramas and anime. Students will learn concepts essential for understanding contemporary Japanese culture and society, and participate in discussion, presentation and research on related topics. Meanwhile, this course seeks to further enhance reading, speaking, listening and writing proficiency in the Japanese language. Prerequisite: JAPN 213Y–214Y or equivalent. Offered every other year.

*JAPN 493 Individual Study*  
*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in Russian

*RUSS 111Y Intensive Introductory Russian*  
*Credit: 0.75*

This is an introductory language course that emphasizes language proficiency in all four skills: speaking, reading, listening and writing. After the first year, students will be able to discuss most everyday topics; they will learn essentials of Russian grammar and vocabulary. The course also will introduce students to facts about Russian life, culture,

history and geography. The class meets eight hours per week; five hours with the master teacher and three hours with the apprentice teacher. Offered every year.

*RUSS 112Y Intensive Introductory Russian*

*Credit: 0.75*

See course description for RUSS 111Y. RUSS 112Y meets seven hours per week: four with the master teacher and three with the apprentice teacher. Prerequisite: RUSS 111Y or equivalent or permission of instructor. Offered every year.

*RUSS 213Y Intermediate Russian*

*Credit: 0.5*

In this course, students continue their study of the language, concentrating on the development of oral communication and writing skills. Work for the course will involve regular study of new vocabulary, extensive reading, and writing. We will review important aspects of grammar, focusing on communication in a variety of contexts. Students will be introduced to more facts about Russian culture. They will read excerpts from Russian literature. The class meets three times per week with the master teacher and twice per week with the apprentice teacher. Prerequisite: RUSS 111Y–112Y or equivalent. Offered every year.

*RUSS 214Y Intermediate Russian*

*Credit: 0.5*

This course is the required continuation of Intermediate Russian. See course description for RUSS 213Y. Prerequisite: RUSS 111Y–112Y or equivalent.

*RUSS 221 Masterpieces of 19<sup>th</sup>-Century Russian Literature in Translation*

*Credit: 0.5*

The central aim of this course is to introduce students to classic works in prose and poetry of 19th- and 20th-century Russian literature, and to develop their ability to discuss and analyze various genres and individual styles. Lectures and discussions will focus on works by Pushkin, Gogol, Dostoevsky, Tolstoy and Chekhov. While our emphasis will be on close readings and analysis of individual texts, we will pay special attention to the development of realist aesthetics and to the special role played by literature in Russian, Soviet and post-Soviet society. Though centered on the novel, this course examines various genres and their boundaries: short story, drama and film. The course is taught in English. No prerequisite. Generally offered every three years.

*RUSS 222 20<sup>th</sup>-Century Russian Literature in Translation*

*Credit: 0.5*

This course introduces students to 20th-century Russian literature. Lectures and discussions will focus on works by Chekhov, Zamyatin, Gorky, Nabokov, Bunin, Pasternak and Solzhenitsyn, among others. While our emphasis will be on close readings and analysis of individual texts, we will pay special attention to the artistic conflict resulting from the

imposition by the Soviet government of socialist realism. This course examines various genres and their boundaries: novel, drama and short story. The course is taught in English. No prerequisite. Generally offered every other year.

*RUSS 225 Until it was No More: The Cold War and the Fall of the USSR in Literature and Film*

*Credit: 0.5*

How was it possible that the last Soviet generation did not foresee the collapse of its country, and yet when it happened was not surprised by it? Did the workers of the last two decades before perestroika trade social security for political compliance? What role did nationalism and the process of decolonization play in the country's disintegration? Did the Cold War rivalry precipitate its fall? How successful was someone who came of age during perestroika in embracing market relations? While examining the answers to these questions as provided by anthropologists, political scientists and historians, we will also search for insights from Soviet and Post-Soviet literature and film. The grades will be based on participation in class discussions, questions posted by students on the online forum before each class, two presentations of scholarly articles, an analytical term paper 7 double-spaced pages long and a creative group project. The course is taught in English. No prerequisite.

*RUSS 250 Russian Culture through Film*

*Credit: 0.5*

This course provides an overview of the most significant trends and periods in the development of Russian cinema and introduces students to main cinematic genres and styles. It will concentrate on three major aspects of cinema as an essential part of Russian culture: (1) cinema as art: major directors and productions; (2) myths of the nation: politics and history in Russian cinema; and (3) self and other: gender, race and ethnicity. New trends in Russian culture also will be considered. The course is taught in English. No prerequisite. Generally offered every other year.

*RUSS 321 Advanced Russian*

*Credit: 0.5*

This course provides advanced students of Russian the opportunity to continue their study of the language, concentrating on the development of four skills: reading, writing, speaking and listening. To strengthen their writing, students will be required to write several essays during the course of the semester. Work for the course will involve regular study of new vocabulary, reading a variety of texts, and writing essays. This course can be repeated for credit up to 1.0 Kenyon unit. In such a case, permission of the instructor is required. Prerequisite: RUSS 213Y–214Y or permission of instructor. Offered every year.

*RUSS 322 Advanced Russian Language and Literature*

*Credit: 0.5*

This course is designed to provide advanced students the opportunity to refine and increase their ability to write, read and speak Russian. Students will review grammatical structures and work on developing written and oral proficiency. Readings and class discussions will center on cultural and literary material, Russian print media and occasional films. A strong emphasis will be placed on a comprehensive grammar review, with special attention to typical topics of difficulty. This course can be repeated for credit up to 1.0 Kenyon unit. In such a case, permission of the instructor is required. Prerequisite: RUSS 213Y–214Y. Offered every year.

### *RUSS 325 Russian Poetry and Poetics*

*Credit: 0.5*

Tolstoy and Dostoevsky may be Russian literature's best-known ambassadors to the West, but at its heart, Russian literature, is a tradition of poetry, not prose. Because this poetry has fared poorly in translation, its rich heritage has remained all but off-limits to the rest of the world. This course will introduce students to Russian lyric poetry by showing its historical development from the late 18th to the 20th century, encompassing both Golden and Silver Ages. We will pay particularly close attention to Pushkin, whose genius is notoriously underappreciated outside Russia. We will weave our way through poetic movements including Symbolism, Acmeism and Futurism, but we will also look beyond these convenient categories in our assessment of the figures who towered above them: Blok, Akhmatova, Mandelstam, Mayakovsky, Pasternak and Tsvetaeva. Our day-to-day focus will be on reading, translating, understanding and appreciating Russian poetry. All poetry readings will be in Russian. Prerequisite: RUSS 213Y–214Y or permission of instructor.

### *RUSS 493 Individual Study*

*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take the place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one-page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study the

semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

## Courses in Spanish

### *SPAN 111Y Self and Society: Intensive Introductory Spanish*

*Credit: 0.75*

This first half of a yearlong course is focused on the self in a broader social context for students who are beginning the study of Spanish or who have had minimal exposure to the language. The course offers the equivalent of conventional beginning and intermediate language study. The first semester's work comprises an introduction to Spanish as a spoken and written language. The work includes practice — in both master teacher classes and scheduled sessions with an apprentice teacher — in understanding and using the spoken language. Written exercises and reading materials serve to reinforce communicative skills, build vocabulary and enhance discussion of the individual and community. No prerequisite. Offered every year.

### *SPAN 112Y Self and Society: Intensive Introductory Spanish*

*Credit: 0.75*

This second half of a yearlong course is a continuation of SPAN 111Y. The second semester consists of and continued study of the fundamentals of Spanish, while incorporating literary and cultural materials to develop techniques of reading, cultural awareness, and mastery of the spoken and written language. The work includes practice, in both master teacher classes and scheduled sessions with an apprentice teacher, in understanding and using the spoken language. Written exercises and reading materials serve to reinforce communicative skills, build vocabulary and enhance discussion of the individual and community. Prerequisite: SPAN 111Y or equivalent. Offered every year.

### *SPAN 213Y Language and Culture: Intermediate Spanish*

*Credit: 0.5*

This first half of the yearlong intermediate-level language course is focused on language and culture for students who are interested in developing their ability to speak, read, write and understand Spanish. In addition to a comprehensive grammar review, the primary texts chosen for the course serve as a general introduction to Hispanic culture and literature. Other materials include short essays, newspaper articles, films, television series and songs, which together will provide a point of departure for discussions on a range of issues. One additional 50-minute practice session per week, conducted by a language teaching assistant, will be required. Prerequisite: SPAN 111Y–112Y or equivalent. Offered every year.

### *SPAN 214Y Language and Culture: Intermediate Spanish*

*Credit: 0.5*

This second half of the yearlong intermediate-level language course is focused on language and culture for students who are interested in developing their ability to speak, read, write

and understand Spanish. In addition to a comprehensive grammar review, the primary texts chosen for the course serve as a general introduction to Hispanic culture and literature. Other materials include short essays, newspaper articles, films, television series and songs, which together will provide a point of departure for discussions on a range of issues. One additional 50-minute practice session per week, conducted by a language teaching assistant, will be required. Prerequisite: SPAN 213Y or equivalent. Offered every year.

*SPAN 321 Literature and Film: Advanced Writing in Spanish*  
*Credit: 0.5*

This course uses literature and film to give advanced students the opportunity to strengthen their ability to write analytically and creatively in Spanish. The course will also have strong emphasis on speaking and reading in Spanish. Works from various literary genres and selected Spanish-language films are among the materials on which class discussion and writing assignments will be centered. To deploy this content, we will use digital technology that supports the acquisition of advanced vocabulary, the development of reading comprehension and writing. A grammar review, focused mainly on typical areas of difficulty, may also be included. Prerequisite: SPAN 213Y–214 or equivalent. Offered every year.

*SPAN 324 Introduction to Spanish Literature*  
*Credit: 0.5*

This foundational course explores the trajectory of Spanish literature 1) beginning with ballads that reflect the confluence of Christian, Jewish and Arab cultures of the Early Modern Period, 2) through the Golden Age short stories of Cervantes and the theater of Calderón de la Barca, 3) to the Romantics and their explorations of new forms of subjectivity in verse and deeply psychological prose, 4) to Realist depictions of social change in the late nineteenth century, 5) to Modernist poetry and works by Federico García Lorca, 6) concluding with post-Civil War and post-Franco writings, including a contemporary novel about a journalist who discovers the untold history of his father while researching a story on a leader of the Fascist regime. Among the films included is a documentary about the participation of American volunteers who defied the US government and joined the International Brigades to combat Franco during the Spanish Civil War, and in addition to the course anthology and shorter pieces, we will also read original editions of select primary texts. This is an excellent course for students who have taken SPAN 321 because it serves as a bridge course for more advanced literature classes. However, it is also ideal for students who have done more advanced courses, given that it provides an important understanding of Spanish literature (and its relationship to Latin American literature). Finally, it is a great opportunity for students with interest in theater, since we stage two of the plays we read. Other aims center on building skills for analytic writing in Spanish and building the vocabulary useful for interpretation and discussion of film and literary works in Spanish. Finally, SPAN 324 can satisfy a requirement for the MLL major in Spanish literature and should be taken early by students considering such a major track. Prerequisite: SPAN 321 or equivalent. Generally offered every other year.

*SPAN 325 Introduction to Spanish American Literature*

*Credit: 0.5*

This is a foundational survey of Spanish American literature from its pre-Hispanic manifestations to the present. The course covers major historical periods and literary movements, including the narrative of discovery and conquest, Renaissance and Baroque poetry, and the literatures of Romanticism, modernism, the avant-gardes, the Boom and postmodernity. Fundamental concepts of literary theory and techniques of literary analysis are discussed. Historical readings, critical essays and films provide the background for textual analysis. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or placement exam or permission of instructor. Generally offered every other year.

*SPAN 330 Introduction to Transatlantic Studies*

*Credit: 0.5*

This course is an introductory literature course that focuses on the literature and culture of Spain and Spanish America from before the arrival of Columbus until the nineteenth century. By comparing literary and cultural discourses on both sides of the Atlantic Ocean, it seeks to elucidate the literary roots of discourses of discovery, empire, race, gender, colonialism and early nation formation. The course includes primary readings by Columbus, Las Casas, Nebrija, Cortes, Ercilla, El Inca Garcilaso de la Vega, Díaz del Castillo, Sor Juana Inés de la Cruz, Catalina de Erauso, Caviedes, Lizardi, Quevedo and Hernández. Students also will discuss numerous critical and historical readings. The course will devote several days to focus intentionally on student writing. Prerequisite: SPAN 321 or equivalent.

Instructor: Hartnett

*SPAN 335 Literature and Popular Culture in Spanish America*

*Credit: 0.5*

One of the features of the most exciting and innovative Spanish American literature is that it seeks to speak directly through and with popular culture. This course has as its focus precisely this relationship. Topics that may be covered include the ties between witchcraft and sexuality, literary appropriations of different musical genres (son, tango, nueva Canción or salsa), and testimonial literature and legends. Special attention also may be paid to the cultures created by the three major revolutions from the region; Mexico (1910), Cuba (1959) and Nicaragua (1979). Writers and artists may include Rubén Blades, Ana Castillo, Sandra Cisneros, Rosario Ferré, Juan Gelman, Nicolás Guillén, Pedro Lemebel, Carlos Monsiváis, Elena Poniatowska and Silvio Rodríguez. Selected films, compact discs and multimedia will be part of class materials. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 337 Literature and Popular Culture in Spain*

*Credit: 0.5*

This is an introductory-level literature and culture course that explores the relationship between artistic expression and popular culture in Spain from the period of the "Transition" (between the Franco dictatorship and democracy) up to the present. Bringing into focus an array of cultural artifacts from literature, film, music and the visual arts, the course looks at complexly rendered depictions of the cultural "other" often marginalized due to ethnicity, gender, class, profession, ideology or language. Among the "others" to be considered are gypsies, flamenco performers, immigrants, working-class women, homosexuals, lawmakers, lawbreakers and residents of the political and linguistic periphery. Among the cultural artifacts to be considered are films by Jaime Chávarri, Montxo Armendáriz, Carlos Saura, and Julio Médem; musical compositions by Camarón de la Isla, "Ketama," "Radio Tarifa," and "Martirio"; and works of fiction by Ignacio Martínez de Pisón, Antonio Lozano and Lorenzo Silva. Our discussions, and paper assignments for the course, will draw on ideas from the field of cultural studies. With the exception of some background readings, all work for the course is in Spanish. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 340 Latin American Cinema*

*Credit: 0.5*

This course studies a significant, provocative selection of films from Latin America. This cultural production, despite its lack of international visibility until recently, has a long and complex history that merits consideration. In class, students will be given the opportunity to see the present-day region and the forces that have shaped it through images generated from within its cultures. They will be exposed to an art that is revolutionary because of its form and the ways in which it challenges the cinematic methods and styles of creation that characterize Hollywood's cultural industry. It uses as a theoretical basis a range of cultural, gender, ethnic, queer and postcolonial perspectives as they apply to cinema. It considers films directed by "El Indio" Fernandez, Buñuel, Birri, Gutiérrez Alea, Rocha, Sanjinés, Ledouc, Lombardi, Subiela, Gaviria, Bemberg, Salles and Cuarón, among others. Class is conducted in Spanish. This course is recommended for majors in Spanish as well as international studies. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 343 Don Quijote*

*Credit: 0.5*

This course offers a close reading of the "Quijote" with particular emphasis on Cervantes' contribution to the novel form, the comic hero and the anti-hero, the interplay of fiction and history, and the confusion of appearance and reality. The novel will be studied in its social and historical context. Prerequisite: One unit of Spanish or Spanish American literature or permission of instructor. Generally offered every three years.

### *SPAN 344 Contemporary Spanish American Short Stories*

*Credit: 0.5*

This course presents an overview of the Spanish American short story from 1940 to the present. It examines the antecedents of the new Spanish American narrative, the so-called

"Spanish American Boom," and a narrative of the periphery. The national literature of the "boom" will be read with attention to subgenres such as the fantastic, magic realism and the marvelous real. It will be shown how these subgenres are transformed and eventually challenged by an ethnic, feminine and postmodern narrative, which instead of focusing on the representation of the nation explores other social subjects and forms of cultures. Among the authors included are Jorge Luis Borges, Juan Rulfo, Julio Cortázar, Carlos Fuentes, Gabriel García Márquez, Luisa Valenzuela, Isabel Allende, Ana Lydia Vega, Diamela Eltit, Ricardo Piglia and Elena Poniatowska. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 345 Baroque Short Fiction*

*Credit: 0.5*

The seventeenth century, when Spain's empire was at its apex, was one of tremendous literary production. Authors of the Baroque period used short fiction as a laboratory for new artistic and social ideas that came from Spanish holdings at home and abroad. In order to consider the original values embedded in these stories and novellas, the class will read and discuss multiple works of short fiction written by Miguel de Cervantes, María de Zayas, Lope de Vega and Francisco de Quevedo. Through a growing familiarity with the most important literary criticism written on the topic, members of the class can join the critical conversation surrounding these important authors and their most celebrated prose works. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 347 Sex, Science and the Realist Novel in Spain*

*Credit: 0.5*

Literature and science have enjoyed a fluid relationship for centuries, but in the particular case of the 19th century, the novel became a laboratory for understanding both the individual and society. In Spain, writers sought to capture and critique "reality" with new knowledge about the laws governing behavior, and in the process they came to reveal unanticipated truths about the nature of scientific discovery. In particular, sex was on the mind, and in this course we will attempt to understand how and why. Across Europe, groundbreaking, often disquieting schools of thought fueled the popular imagination, from evolutionism to criminology, experimental medicine and psychoanalysis. Together, in Spanish translation, these writings and related essays on sex will frame our discussions of novels from several of the greatest Spanish realists, including Benito Pérez Galdós, Emilia Pardo Bazán, Jacinto Octavio Picón, and Leopoldo Alas (Clarín). Their representations both disturb and entertain, feeling more like fun-house mirrors than objective reflections of reality and thus we will no doubt question the science of such reflections. Our last author will be Miguel de Unamuno, as we look at how this wayward realist and his later novel *Niebla* (1914) managed to turn the entire enterprise on its head. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 348 Guerrillas, Drugs, Imagination: Violence and Culture Contemporary Colombia*

*Credit: 0.5*

Leech has acknowledged that to perceive Colombia "simply as an exporter of cocaine or a perpetrator of terrorism is to completely misunderstand it." Hence, this course first addresses the economic and political causes of the violence that has plagued the Latin American country since 1948. After establishing this historical perspective, we focus on relevant cultural productions that represent and challenge contemporary Colombian social reality. The course studies narrative, essay, poetry, theater and cinema produced throughout the last 50 years in this intriguing country that has been defined as "the scent of an overripe guava." Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 353 the Literature of National Experience in Argentina*

*Credit: 0.5*

This course examines the history, culture and literature of Argentina since the war of independence. Our study proceeds thematically and chronologically, focusing primarily on works that deal with the theme of nation building. We will examine an array of issues: early nation building, the theme of civilization against barbarism, the loss of the frontier and of innocence, the region's export-oriented agricultural economy, urbanization and industrialization, and dictatorships and revolutions as they are portrayed in a variety of representative works of literature. The course will focus on how particular Argentine communities experienced and responded to these processes. The course will include many of the most celebrated and influential works of Argentine literature. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 354 Spanish American Poetry Since 1880*

*Credit: 0.5*

This course is designed to introduce students to the literary trends and the poetics that underlie 20th-century Spanish American poetry, including those labeled "modernism," "avant-garde," "social poetry," "anti-poetry" and "conversationalism." Through close readings of representative works, the course will examine the representation of nation, class, gender, ethnicity and sexuality by the practice of these poetics. Some of the authors included are: Martí, Darío, Mistral, Vallejo, Storni, Gironde, Huidobro, Borges, Guillén, Neruda, Lezama Lima, Burgos, Paz, Parra, Cardenal, Castellanos, Benedetti, Varela, Gelman and Pacheco. Readings and class are conducted in Spanish. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 355 The Literature of National Experience in Mexico*

*Credit: 0.5*

Using literature, art and history as the primary sources of exploration, this course examines aesthetic constructions of Mexico from the movement of independence led by Father Miguel Hidalgo y Costilla in 1810 to the present. Through close analysis of the most representative and influential works of Mexican literature and art, the course explores thematically and chronologically an array of issues, including early nation building, the Mexican Revolution, caudillismo, political repression, machismo, malinchismo and diverse conceptualizations of national identity. The course will focus on how prominent writers

such as Octavio Paz, Carlos Fuentes, Mariano Azuela, Rodolfo Usigli, Elena Poniatowska, Elena Garro and Sabina Berman, as well as the "muralistas" Rivera, Siqueiros and Orozco, have responded to these issues, contributing to the historic myths of the Mexican nation. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 359 Literature and Film from the Cuban Revolution*

*Credit: 0.5*

As Burns and Charlip remark, "Perhaps no other event in Latin American history has had the impact of the Cuban Revolution of 1959. It became the model for revolutionary changes throughout Latin America and beyond. It also became a model for U.S. Cold War policy." Naturally, this social process has generated an array of cultural productions during the last five decades, in favor and against, on the island and in the U.S. and other countries, in Spanish and English. This class examines representative works of such cultural production, exploring the representations of different kinds of social subordination in poems, short stories, essays and films. It considers works by well-known poets such as Guillén, García Marruz and Padilla; short story writers such as Piñera, Jorge Cardozo and Benítez Rojo; essayists such as Fernández Retamar, Pérez Firmat, and Campuzano; and filmmakers such as Gutiérrez Alea, Solás and Pérez, among others. The class includes extensive reading on social context and a theoretical perspective informed by postcolonial studies. The class is conducted in Spanish. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 360 The Power of Words: Testimonios and Documentary Literature in Spanish America*

*Credit: 0.5*

What is the role of literature in representing reality? Writers and intellectuals in Spanish America have consistently addressed this question over many decades. The genre can be said to have begun with the accounts of Spaniards arriving in Spanish America, but it was during the 1960s and 1970s when writers used these accounts extensively to address distressing political realities. The social and political turmoil of recent decades, including political violence, human rights violations and the implementation of equally violent neoliberal policies in the region in the 1990s, have confronted writers with new levels of social engagement in Spanish American societies. In this class we will study different responses to the question of how testimonios and documentary fiction have addressed social issues in Spanish America. In addition, we will review documentary films that enhance our discussion of the genre. We will consider examples of testimonials and documentary fiction from Cuba, Bolivia, Mexico, Chile and Argentina. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 361 Spanish Literature of the Golden Age*

*Credit: 0.5*

This course invites students to explore some of the great works of literature produced in Spain during the 16th and 17th centuries. We will read poems by Fray Luis de León, Garcilaso de la Vega, Francisco de Quevedo, Sor Juana Inés de la Cruz, Lope de Vega and

Luis de Góngora; religious prose by Santa Teresa de Jesús; plays by Lope de Vega and Tirso de Molina; and short novels by Miguel de Cervantes and María de Zayas. Textual analysis will be stressed, but we also will consider the social, economic and political realities that helped to shape literary and artistic production during this period. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 363 Spanish Romanticism – Transgressions of Self in Romantic Spain*  
*Credit: 0.5*

From the historical shadows of birthright, religious oppression and absolutism emerge the makings of Promethean individualism in Spain at the dawn of the nineteenth century, with fire stolen through profanations, infidelities, perversions of desire, erotic sentiment, secret fellowships, unbound interiority and political censure. Indeed, in its various manifestations, transgression as a creative force drives new configurations of the self in opposition to established literary norms and cultural conservatism at this watershed moment in the nation's history. Structured around distinct, often mixed genres of the period (theater, poetry, prose), our discussions will address how to define Romanticism; what role specific writers of the period have had in shaping literary history in Spain and beyond; why cultural production, namely literature, and nation building occur in tandem; and where gender factors in the equation. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 365 The Legacy of Islam in Spanish Literature since the Enlightenment*  
*Credit: 0.5*

This course explores the representation of cultural exchange in Spanish literature from a perspective framed by the legacy of Islam in narratives of exile, travel, immigration, conflict, nationalism and spiritual awakening. Though attention will be given to important contextual issues and historical shifts across periods, much of the focus will be on the relationship between Spain and Morocco from the eighteenth century to the present. The Strait of Gibraltar will figure in our discussions as a symbolic point of crossing for the coexistence and challenges of neighboring cultures. In addition to several films and critical studies, the primary readings might include: (a) contemporary fiction from Juan Goytisolo, an iconic expatriate living in Marrakech, and Najat El-Hachmi, whose award-winning novel in Spanish translation "El ultimo patriarca" (2008), provides a singular account of the trials of assimilation for a young Moroccan girl; (b) depictions of the regional wars and colonial tensions, like Ramon J. Senders' "Iman" (1930), from the early 20th century; (c) the modernist Maghreb aesthetic of fin de siglo writers from Andalusia; (d) the journal of Domingo Badía (Ali Bey) whose undercover pilgrimage to Mecca from 1804 to 1807 disguised as a Muslim gives an unprecedented view of North Africa and the sacred site; and (e) the humanistic pluralism of the "Cartas marruecas" (1789) by Jose Cadalso. From these selections our discussions will address issues of religious difference, geography and identity. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 367 Modernism(s), Spain, and the Dehumanization of Art*  
*Credit: 0.5*

For José Ortega y Gasset, the most influential Spanish philosopher of the twentieth century, art could only become truly humanized to the degree that it moved, paradoxically, away from all things human toward the more figurative, psychological realm of aesthetic expression. As such, this same artistic impulse promised to reveal previously unimaginable truths about the essence as well as the evasion of lived realities. Ortega y Gasset's thinking will, therefore, serve as a point of departure for this course, which seeks both to understand modernism in Spain (and elsewhere) and to push its parameters beyond the Modernist movement. Indeed, the premise for our approach as a class will be that modernism can best be understood as modernisms, as a spectrum of revolutionary forms of representation across time. We will thus look to identify iterations of (de)humanization that transcend the historical period in which Ortega y Gasset wrote, while also asking why certain dramatic shifts could only ever reach such newfound extremes in the wake of the first World War. The course will draw from writers as early as Cervantes and interweave the Romantics, Miguel de Unamuno and his contemporaries, the Generation of 27, and those beyond. Consequently, literary genres to be covered will include the short story, the novel, theater, poetry and the essay. We also will read philosophical treatises on aesthetics, explore surrealist cinema, and discuss the works of Pablo Picasso, Joan Miró, Salvador Dalí, and many other visual artists of the day. Ultimately, our goal will be to ask and perhaps to answer why we choose to turn away in order to see better the world in which we live. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 369 Queering Spanish American Literature and Film*

*Credit: 0.5*

This course studies the representation of sexualities that confront social norms in Spanish American contemporary literature and cinema. It presents a provocative, captivating selection of poems, novels, short stories, essays, "crónicas" and films from the region often excluded from canonical accounts. The class also develops a theoretical perspective based on queer studies and its practical application to textual and cinematic analysis. Readings and class are conducted in Spanish. This course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 370 Origins of Spanish Language and Literature*

*Credit: 0.5*

Where did that word come from and what does it really mean? This is a common question that we ask ourselves or our teachers at some point in our Spanish education. The first part of this course will address this question and many others as it discusses the development of the Spanish language from Latin to Old Castilian to modern Spanish. The second part of the course will provide students with an opportunity to apply their knowledge of the development of Spanish to the earliest manifestations of Castilian literature. Through a variety of activities, they also will gain an understanding of some of the difficulties faced by scholars and students alike when interpreting these works. Students will read parts of the following texts in the original Old Spanish: a selection of romances, El poema del mío Cid, "Los Milagros de Nuestra Señora," "El Libro de Buen Amor," "El Conde Lucanor," a selection

of poesía cancioneril, and "La Celestina." This course will be conducted in Spanish. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 371 Gender, Identity, and Power in Women's Literature*  
*Credit: 0.5*

The artistic discourse of Latin American women has been largely omitted in academic studies, yet the contributions of women's works have been instrumental in shaping and changing our worldviews. In this course we will examine Latin American women's use of the dimension of gender to produce a critique of their culture and oppressive structures of power. Art, film and literature will be used as the primary sources of exploration. Recurring themes such as self-knowledge, affirmation of female eroticism, and struggles for social and gender equality will be examined within the framework of the historical and sociopolitical realities of Latin American societies. Contemporary feminist theories will serve to interpret writing and creative strategies used by these women to produce an experimental language that embodies new human relationships. Among the filmmakers, painters, and writers included are María Luisa Bemberg, María Novara, Frida Kahlo, Remedios Varo, Tilsa Tsuchiya, Julia de Burgos, Claribel Alegría, Luisa Valenzuela, Gioconda Belli, Cristina Perri Rossi, Pia Barros, Elizabeth Subercaseaux and Diamela Eltit. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 373 Spanish Short Story of the 20<sup>th</sup> Century*  
*Credit: 0.5*

Students will read, analyze and interpret selected short stories and works of short fiction by such important 20th-century writers from Spain as Miguel de Unamuno, Pío Baroja, Azorín, Gabriel Miró, Ramón Gómez de la Serna, Francisco Ayala, Carmen Laforet, Miguel Delibes, Jorge Campos, Javier Marías, Marina Mayoral, Juan José Millás, Ana María Navales, Soledad Puértolas, Esther Tusquets and Cristina Fernández-Cubas. Close textual analysis will be stressed, and the individual works will be considered in their sociohistorical and literary contexts. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 374 Spanish Poetry of the 20<sup>th</sup> Century*  
*Credit: 0.5*

The course considers selected poems by such major 20th century Spanish poets as Antonio Machado, Juan Ramón Jiménez, Federico García Lorca, Jorge Guillén, Luis Cernuda, Miguel Hernández, Ángela Aymerich, Gloria Fuertes, José Hierro, José Angel Valente, Ana Rossetti, María Victoria Atencia, Vicente Valero and Luisa Castro. Students will draw on critical, analytical and interpretive skills in reading, discussing and writing about the works studied. The poetry will be related to important social and political realities and aesthetic ideas of different periods in 20th and 21st century Spain. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 375 Spanish American Essay and the Quest for Decolonization*  
*Credit: 0.5*

This course examines the modern and contemporary Spanish American essay in its defiance of colonialism and neocolonialism. It considers, among others, texts by Bolívar, Bello, Sarmiento, Gómez de Avellaneda, Martí, Rodó, Henríquez Ureña, Mariátegui, Reyes, Ortiz, Paz, Castellanos, Fernández Retamar and García Márquez. These works are placed in their social and cultural context by concise and interpretative readings on Latin American history. A theoretical perspective informed by postcolonial studies is used extensively. However, a critique of this perspective as a metropolitan representation that does not accurately mirror the periphery's social reality also is incorporated. Readings and class are conducted in Spanish. The course is especially recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

Instructor: Staff

### *SPAN 376 Family and Nation in Modern Spanish Film*

*Credit: 0.5*

In 1941, Spaniards saw the debut of a film, "Raza " based on a novel published pseudonymously by the country's recently installed pro-fascist dictator, Francisco Franco. The film, adapted from the novel by the director Sáenz de Heredia, depicts several generations of a conflict-filled Galician family—one strikingly similar to the dictator's own—as they contend with successive Spanish political and social upheavals: the Spanish-American War, the Second Republic and the Civil War. The film, a mouthpiece of Franco's own socio-political policy, posits a family unit based on values of traditional Catholic piety, the sanctity of motherhood and allegiance to the Regime. Beginning with "Raza," this course considers the images of family and of the nation (conjoined or counterpoised, explicitly or implicitly) in selected works of important Spanish filmmakers through the early 21st century. Directors include Juan Antonio Bardem, José Luis García Berlanga, Luis Buñuel, Carlos Saura, Basilio Martín Patino, Jorge Grau, Chus Gutiérrez, Pedro Almodóvar, Iciar Bollán and Alejandro Amenábar. Students will view the films together (one evening per week, outside of class). Class discussion will center on film analysis enabled by a critical text and supplemented by historical and cultural readings. All viewing, reading, writing and discussion for the course are in Spanish. Please note that some of the films shown will not be available in a version subtitled in English. The course is especially recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

### *SPAN 380 Cultural Productions of the Borderlands*

*Credit: 0.5*

Chicana/o culture produced in the U.S. is a vast field, often underrepresented in undergraduate curricula. Even so, Chicana/os' contributions to literature, visual and public art, music, film, cultural theory and political activism are among the richest in this nation. This absence is symptomatic of a larger societal reality, namely, a history of cultural and economic oppression, which results in silencing "the other" America. In this regard, Gloria Anzaldúa, one of the most important borderland theorist in the U.S., states: "I write to record what others erase when I speak, to rewrite what others have miswritten about me, about you." In "Cultural Productions of the Borderlands," students gain deep understanding

of theories and representations of borderlands within the context of their colonial legacies. Students may choose to read, write and test in either English or Spanish, and work with an array of cultural materials including, literature, visual art, film, music and Chicano/a history, as sites of opposition to sexist, racist, classist and homophobic ideologies. SPAN 380 is a core course within the Latino/a Studies concentration. It also counts towards majors in American studies, international studies, women and gender studies, religious studies, and Spanish area studies. No prerequisite. Generally offered every two years.

*SPAN 381 Resisting Borders: Contemporary Latino(a) Literature and Film*  
*Credit: 0.5*

In this course we will study the experience of Latinos/as in the United States and the idea of borders as conceived by Latino writers and filmmakers who have lived between cultures, territories and value systems. We will study the Hispanic and Indigenous heritage, with special emphasis on Mexican-American, Puerto Rican and Cuban American productions, and especially those works that while produced in the United States are written in Spanish. While we will pay close attention to local constructions of identity, we will also focus on how these representations and constructions are connected to global processes. The course also offers students opportunities to learn through community-engaged learning.

*SPAN 382 from the Empire's Backyard: Literature of the Spanish Caribbean*  
*Credit: 0.5*

For García Márquez, the Caribbean is a "hallucinated and hallucinating world where the maddest of illusions end up being true and the other side of reality is discovered." In this class, we will study the writing that such a reality has produced, focusing on contemporary works that represent and challenge colonialism and neocolonialism. We will consider essay, narrative, poetry and theater by a variety of authors from Cuba, the Dominican Republic, and Puerto Rico. The course will use as a theoretical perspective postcolonial studies and give particular emphasis to concepts like alterity, appropriation, counter-discourse, decolonization, diaspora, ethnicity and transculturation, among others. Relevant theoretical voices from the region that have created a culture of resistance to the imperial order, and an introduction to the history of the region, also will be incorporated. The course is recommended for Spanish and international studies majors. Prerequisite: SPAN 321 or equivalent. Generally offered every three years.

*SPAN 383 Travel Narratives and Cultural Encounters in Latin America*  
*Credit: 0.5*

Travel has recently emerged as a key theme within the humanities and social sciences. The academic disciplines of literature, history, geography and anthropology have together produced an interdisciplinary criticism which allows for a more comprehensive understanding of travel as an intercultural phenomenon. This class will explore how travel and related forms of displacement are represented in the literature and culture of Latin America. We will review key moments of the global history of travel that have affected local identities in Latin American countries: colonial encounters and imperial expansions (1500–

1720); the period of exploration and scientific travels outside Europe (1720–1914); modernism and travel (1880–1940); and more contemporary experiences of migration and displacement (1940–2000). Since travel accounts can be located in an intricate network of social and cultural tensions, the approach of this class will be interdisciplinary. We will draw our discussions from a wide array of texts (travel journals, fiction, accounts by missionaries, slaves, and immigrants, scientific treatises, poetry, intellectual essays). We will engage in discussion about key topics related to experiences of travel and other forms of displacement in Latin America: travel writing and gender; travel writing and ethnography, cosmopolitanism, diaspora, tourism, migration and exile. We will study the impact of foreign travelers on Latin American ideas and perceptions of national culture and how the fascination with international travel similarly affected local traditions. Prerequisite: SPAN 321 or equivalent. Generally offered every two years.

*SPAN 385 Cities of Lights and Shadows: Urban Experiences in Latin America*  
*Credit: 0.5*

This course is a study of how cities are represented in different Latin American cultural manifestations. We will study primarily literary texts, but since the study of cities requires an interdisciplinary approach, our discussions will draw on readings about architecture, urbanism, film, visual arts, popular culture and music. This class seeks to challenge the idea that Latin America is a rural paradise, given that, as authors such as Luis Restrepo state, 70 percent of the population of Latin America lives in cities. Massive immigration from Latin America to the U.S. and Europe challenges historical divisions of city/country, modernity/primitivism and development/underdevelopment. We will focus on four representations of urban space in Latin America: the impressionist and futurist city of the 1920s and 1930s; migration and urban space during the 1950s and 1960s; and, in more contemporary representations, the "massive" city as depicted in urban chronicles and testimonials, and the postnational metropolis. We will review how cities have come to represent social, political and economic utopias and failed social encounters among their inhabitants. Prerequisite: SPAN 321 or equivalent. Generally offered every two years.

*SPAN 388 Literary Translation*  
*Credit: 0.5*

This course focuses on both the theoretical and practical aspects of literary translation from Spanish into English. Numerous essays on translation provide the opportunity to think critically about this cultural practice and to question the imperialist, ethnocentric and gendered notions that have historically driven it. Much of the class is taught using a workshop format in which this theoretical framework is used to compare original works to translations and to practice the art of translation itself. In addition to weekly writing assignments and the sharing and critiquing of peer work, students complete an extensive literary translation. The course is conducted in Spanish and requires an advanced level of proficiency in that language. Permission of instructor required. No prerequisite. Generally offered every two years.

*SPAN 395 Creative Writing in Spanish*  
*Credit: 0.5*

This course has the goal of cultivating a theory and practice of creative writing in Spanish. Its foundation is contemporary Spanish American writing in Spanish, specifically, essays, short stories and poetry. The class includes discussion of texts on the art of writing as well as of works that could be considered models for writing. In order to offer students the possibility of developing their craft, part of the course is taught using a workshop format. In addition to writing assignments and the sharing and critiquing of peer work, students complete an extensive creative writing project. This is not a composition course and requires a mature approach to offering and receiving criticism as well as an advanced proficiency in the language. Permission of instructor required. No prerequisite. Generally offered every two years.

Instructor: Staff

*SPAN 493 Individual Study*

*Credit: 0.25-0.5*

This course offers an opportunity to study on an individual basis an area of special interest — literary, cultural or linguistic — under the regular supervision of a faculty member. It is offered primarily to candidates for honors, to majors and, under special circumstances, to potential majors and minors. Individual study is intended to supplement, not to take place of, regular courses in the curriculum of each language program. Staff limitations restrict this offering to a very few students. To enroll in an individual study, a student must identify a member of the MLL department willing to direct the project, and in consultation with them, write up a one page proposal for the IS which must be approved by the department chair before the individual study can go forward. The proposal should specify the schedule of reading and/or writing assignments and the schedule of meeting periods. The amount of work in an IS should approximate that required on average in regular courses of corresponding levels. It is suggested that students begin their planning of an IS well in advance, so that they can devise a proposal and seek departmental approval before the registrar's deadline. Typically, an IS will earn the student 0.25 or 0.50 units of credit. At a minimum, the department expects the student to meet with the instructor one hour per week. Because students must enroll for individual studies by the end of the seventh class day of each semester, they should begin discussion of the proposed individual study preferably the semester before, so that there is time to devise the proposal and seek departmental approval before the registrar's deadline.

---